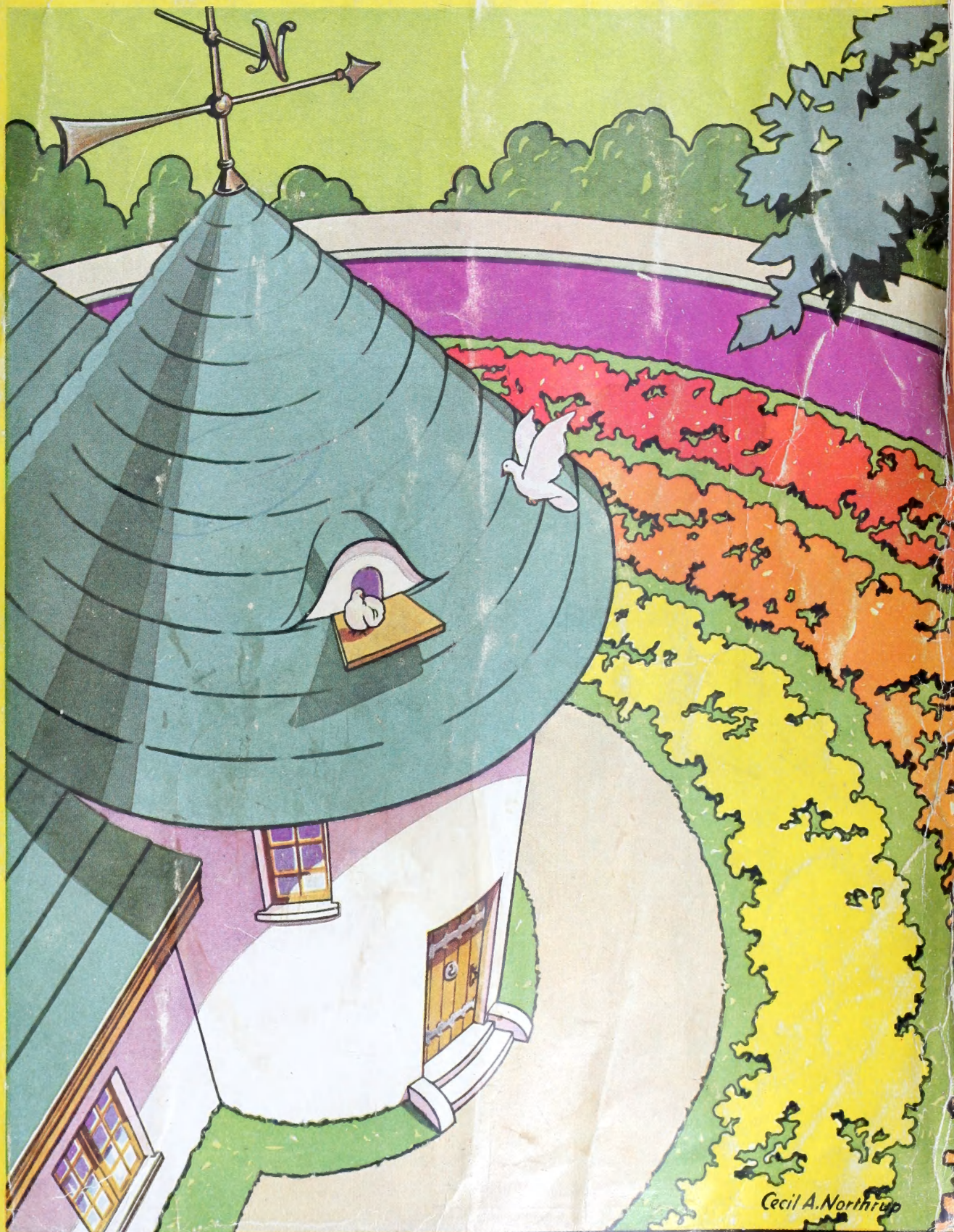


# House Beautiful





Pat. Jan. 21, 1908  
Makers  
Stockton, Calif.  
Cajon Bros. Inc.

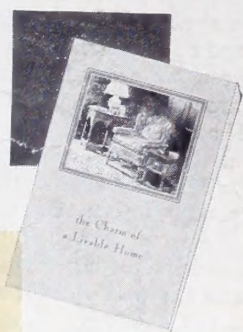


# The Hall Speaks In Welcoming Tones . . . . .

The hall extends a friendly greeting when furnished with Kittinger pieces such as these: The Duncan Phyfe wall table is an adaptation of a museum piece . . . the lyre motif in the pedestals is particularly noteworthy. The originals of the chairs are in the Metropolitan Museum of Art and are typical of many similar 18th Century reproductions. These pieces are developed by Kittinger in solid Honduras Mahogany of mellowed richness

*This* hall group and many other suggested settings and arrangements for living room, dining room and bed room . . . also the executive office . . . are illustrated and described in detail in the new Kittinger brochure "The Charm of a Livable Home." You will also find helpful ideas for effective groupings accompanied by floor layouts.

You may have a copy for the asking . . . address Kittinger Company, 1879 Elmwood Ave., Buffalo, N.Y. . . . or, if convenient, by calling at any of our showrooms.



Kittinger Distinctive Furniture is sold by leading dealers and decorators everywhere



© 1931, Kittinger Company

Visit the Kittinger Showroom nearest You

In Buffalo      In New York      In Chicago      In Los Angeles  
At Factory, N. Elmwood Ave.   205 East 42d St.   433 East Erie St.   At Factory, 1500 S. Goodrich Blvd.

# KITTINGER

Distinctive Furniture





# Window

Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops



# Shopping

We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

DECORATIVE screens, especially those of modern inspiration, are very much in vogue at the present moment. And there is no object which seems to add so much to the decoration of an otherwise dull room. One of the most interesting screens that I have seen lately is the threefold one shown in Figure 1, decorated with a lithograph in which greens, browns, and burnt orange predominate, and designed by Jean Dupas. The base and back are green, the whole beautifully antiqued so that the softened rich tones of the picture and its background blend perfectly. It has the practical advantage of being waterproofed, so that it may be wiped off with a damp cloth or stand by a window without fear of exposure. The screen, like Pepys, — whence comes the title 'Thence to Hyde Parke where much good company, and many fine ladies,' — is sprightly and in the spirit of modern times. Open, the screen is



FIG. 1

5' 2" x 48", and the print occupies 40" of the 62" height. The price is remarkably reasonable for a screen of this type — \$45.00, which includes crating, but express will be collect. — ENID JOHNSON, 420 Boylston Street, Boston.

BEFORE all your Christmas money is frittered away, I advise you to invest at least a part of it in something that will be a source of pleasure to you for many years to come. And if you live in a house

where cigarettes are in demand you could not do better than to invest in the very smart and very new silver cigarette box shown in Figure 2. It holds about fifty cigarettes and does them out one by one as the little lever is pressed down, but there is no complicated mechanism to get out of order.

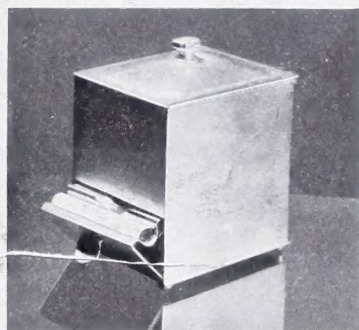


FIG. 2

In size it is 3" x 3 1/4" x 3 3/4" and comes in either a bright or a dull finish. A box of such style and simplicity may appropriately be used in either feminine or masculine surroundings, and is sure to be appreciated and admired wherever it is placed. The price is \$9.00, postpaid. — SHREVE, CRUMP & LOW COMPANY, 330 Boylston Street, Boston.

TYPICAL of the Van Gogh flower pictures is this 'Iris in White Jug' in Figure 3. It is a facsimile, a reproduction made by a process that seems truly to catch the spirit of the original. You would like this picture, and you would perceive at once its decorative qualities. Its lovely blue and green tones would give freshness to any room and might very well furnish the dominating note, which you could echo here and there in materials. It is 24" x 30", large enough for an overmantel, and it comes perfectly



FIG. 3

framed in blue, gray, and silver. The price is \$32.50, express collect. — JOHN BECKER GALLERIES, 520 Madison Avenue, N. Y. C.

THERE are lamps that will do and there are lamps that completely satisfy. The one in Figure 4 is in the latter class. It is made of an eighteenth-century Japanese pewter tea caddy to which time and the elements have given an indescribably fascinating mottled patina. Mounted on a teakwood base, fitted with a pewter-colored silk shade, and topped by a carnelian finial that just clicks with the gray-brown-silver monotonies of the lamp, it is a rarely exquisite and distinguished piece. The overall height of this is 16", so that it is well proportioned for a desk, a small table, or for use in pairs. The number of these tea caddies is limited, and the price,



FIG. 4

packed to send by express collect, is \$60.00. — YAMANAKA & COMPANY, 680 Fifth Avenue, N. Y. C.

FROM the master craftsmen of Venice come these hand-wrought iron book ends (Figure 5), executed with the extremely fine skill for which the workers of that city have been noted for centuries. These book ends form part of a recently imported collection on exhibition in Boston, and are not obtainable elsewhere in this country. Two designs are shown, the smaller and lighter one measuring 5 1/2" square and the larger 6" square. Both in design and in

workmanship they have a style and beauty seldom found in these days of machine-made articles, and it is just such small decorative objects that help to give a room character and charm in addition to being practically useful. The supply is limited, and the price is

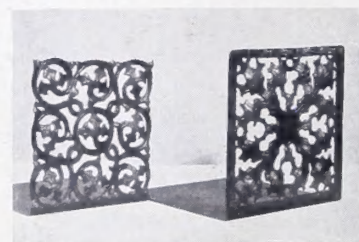


FIG. 5

\$12.50 a pair, postpaid, for either design. — YE IRON SHOPPE, 250 Boylston Street, Boston.

A WASTEBASKET of character, a wastebasket that, besides holding scrap paper, does its decorative bit without shouting about it, is welcome in any house. That is why I am showing you the one in Figure 6. It is so attractive with its antique parchment background, its green, black, and gold border, and its chinoiserie painting in soft greens, reds, and blues that goes all around, though you don't see it. The painting is all done by hand and the whole is mellowed by antiquing. The basket is made of tin, a point practical, and stands off the floor on little ball feet. The shape is interesting — square with concave corners — and seems to carry out the slight Oriental feeling. It is 10 1/2" square and

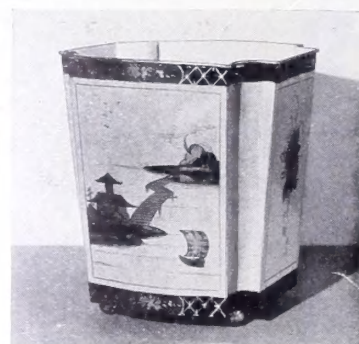


FIG. 6

14" tall. Ready to ship by express collect, the price is \$15.00. — L. M. TRIEST, 514 Lexington Avenue, N. Y. C.



# ONE LEAKY PIPE



*This prize-winning home equipped with  
Byers Genuine Wrought-Iron Pipe*

## could ruin this beautiful home!

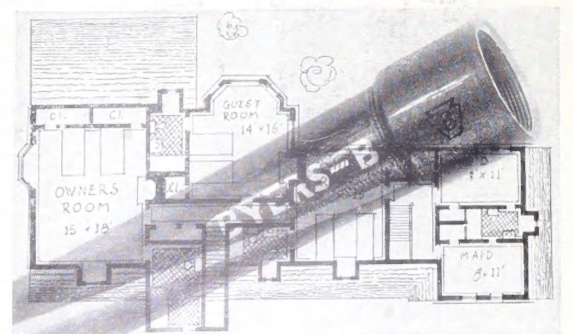
WHEN you plan and build a home, nothing is more important than your selection of architect and builder. They know, by experience, one weak link in the "pipe-prescription" can be disastrous to your comfort and property. Their reputations and your security are at stake. Therefore, you should choose them with the same discrimination with which leading architects specify and builders install Byers Genuine Wrought-Iron Pipe.

In any specification of general household service, Byers Genuine Wrought-Iron Pipe has a definite place. Your architect and builder know the places where actual service has demonstrated

the superiority of Byers Genuine Wrought-Iron Pipe. They know also that in these places there is no substitute for Byers Pipe. When specified by building-specialists for definite purposes, Byers Genuine Wrought-Iron Pipe is the utmost in service and durability — and present and future economy! When installed for the uses where its maximum service is a proved fact, Byers Pipe is unsurpassed and widely recognized as ideal.

*Important:* We want you to use Byers Genuine Wrought-Iron Pipe in those services for which it is best suited. We accept as a business responsibility preservation of its

traditional superiority in its proved fields of service. Look for the Spiral Stripe! What is your pipe-problem? Write to us today and send us the name of your architect and builder! A. M. Byers Company, Pittsburgh, Pa. Established 1864.



# BYERS GENUINE WROUGHT-IRON PIPE

AN INVESTMENT — NOT AN OUTLAY





NOW

JACKSON'S EXCLUSIVE

*Creations*

ARE ALSO BROUGHT TO YOU

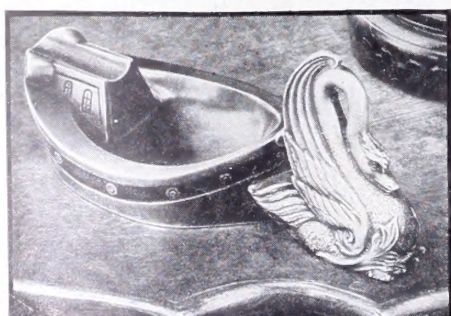
For more than a century, the House of Jackson has been a haven for discriminating families who sought to add to the beauty and luxury of their homes. Formerly, many of these people journeyed long distances to visit Jackson's galleries in New York and Chicago.

This, we are pleased to announce, is no longer necessary—for the well-known establishments in the cities listed on the opposite page are now also prepared to show you Jackson's masterpieces.

These stores exhibit a complete assortment of Mantels, Fireplace Fittings and other exclusive creations, designed and produced by Jackson's own artists and craftsmen and

possessing that substantial air of excellence and elegance which has made the name Jackson synonymous with highest quality for more than one hundred years.

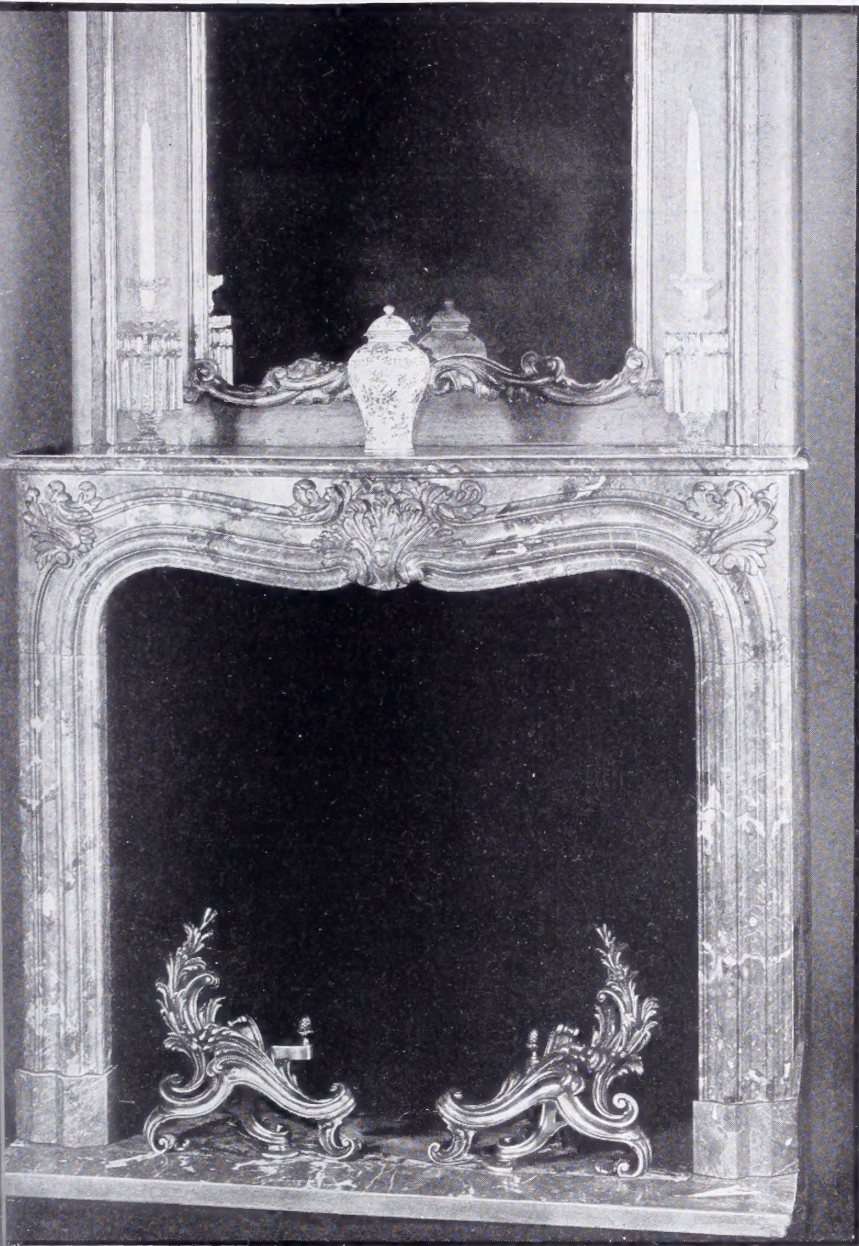
Since 1827, the House of Jackson has been identified with the decoration and construction of America's finest homes. Jackson's mantels are a distinguishing feature of Fifth Avenue's finest mansions. The wrought iron gates which guard the entrance to many magnificent estates are from the Jackson Works. The metal grilles, doors and balustrades in some of the country's most important residences and public buildings are "by Jackson." Jackson's bronze and



WM. H.

*over a hundred years of service to the*





These leading establishments, long known for the scope and character of their service, now bring to you, as exclusive representatives, the famed creations of the House of Jackson.

Baltimore  
J. G. VALIANT COMPANY

Cincinnati  
THE A. B. CLOSSON JR. COMPANY

Cleveland  
THE STERLING & WELCH COMPANY

Dayton  
THE A. B. CLOSSON JR. COMPANY

Denver  
DENVER DRY GOODS COMPANY

Detroit  
THE MARTIN-GIBSON COMPANY

Philadelphia  
J. G. VALIANT COMPANY

St. Louis  
SCRUGGS-VANDERVOORT-BARNEY

Washington  
J. G. VALIANT COMPANY

THROUGH THESE FAMOUS AUTHORITIES

minum windows are recommended by lead-architects for their precision and beauty. With such a background of achievement, it is not surprising that there should be a significant distinction between Jackson's creations and those from ordinary commercial sources. One need not be a connoisseur of *Objets d'Art* to detect this difference. The authenticity of all Jackson products—Period or Modern—and the basic integrity of Jackson's materials and workmanship are clearly evident on inspection... and bespeak more significantly than word or picture the value to you of Jackson tradition.



ON HOME DECORATION

JACKSON COMPANY

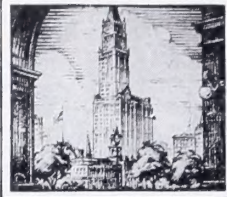
2 West 47th Street, New York

318 No. Michigan Ave., Chicago

*prominent families in the social register*

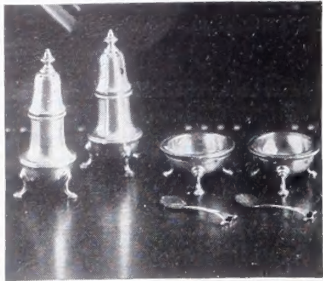


## Window



## Shopping

## The House of Wedding Presents



Reproductions of old Georgian Peppers, Salts and Spoons in heavy weight sterling silver. Salts have blue glass liners.

21 EAST 55th ST. • NEW YORK

## COPPER... PEWTER... IRON...

... Unusual!



No. HC670 — This hand hammered "Helmit" coal scuttle will save you many a trip to your cellar to replenish your fireplace. It is also suitable for wood. Made in the polished brass, 9" high and with an 11" opening. Express collect. \$6.50

## B. PALESCHUCK

"The House of Metal Ware"

22 Allen Street New York City  
Send for catalog H32

ANTIQUES AND REPRODUCTIONS IN BRASS...



Exceptional

\$12.50

the dozen

Pastel Linen Towel, mummy weave—with white border and three hand embroidered initials in white; colors: peach, green, rose, blue, gold and orchid; size 14" x 21".

Booklet H on request

**HAAS**  
LINEN SHOP

84 North Avenue  
New Rochelle, N. Y.

ANTIQUE JEWELRY AND SILVER  
FROM ALL OVER THE WORLD  
Frederick T. Widmer, Jeweler  
31 West Street Boston  
Correspondence Solicited

I DON'T know anyone who does n't like the large pink cakes of June Geranium English bath soap that are made in England especially for Elizabeth Arden. Its scent is so delicate and refreshing and its lather is so soft and fluffy. Few people, however, realize that this same soap comes in tiny cakes that you can offer in fresh unbroken wrappers to your guests. They are daintily packed, all in pink, six in a pink box that will fit right into the closet of your guest bathroom. The cakes themselves are tiny—about 1 3/4" long—and the box is 4 1/2" x 2" and 2 1/2" deep. This makes a most attractive small, dainty, and personal gift. The price is \$1.50, plus 15 cents for postage. — ELIZABETH ARDEN, 691 Fifth Avenue, N. Y. C.



FIG. 7

AN old process revived gives us these lovely silhouettes in Figures 7 and 8. They are hand-painted on convex glass and given a translu-

cent wax background that enhances their delicacy. These of Napoleon and Josephine are lovely with a pale blue background, and in their finely finished black frames, with gold beading, they might help to embroider a French room. You will note the facsimile signatures—a nice touch. You may secure silhouettes like this of any of your favorite historical characters, and the wax background may be white, cream, or any pastel tint



FIG. 8

that you like. Over all these measure 5", and they cost \$3.95 each, boxed and prepaid. — BEATRIX SHERMAN, 15 East 26th Street, N. Y. C.

THE craze for contract has led a good many people to set aside a special room for cards where a table can be always in readiness. Where they lack space for that they use a special corner of the living-room, leaving the table constantly set up. For this purpose one needs not only an aw-



## PANIER FLEURI

Femininity served as it must be with beauty and luxury, suggests the PANIER FLEURI, a scenic wall paper by Zuber & Cie, Alsace. Blossoms in urns on great curving boughs are massed in color unbelievably lovely making this wall paper charming for bedroom or boudoir.

Illustrations upon request. Can be ordered through your local Decorator or direct from

## A. L. DIAMENT &amp; CO.

Importers, Jobbers, and Retailers of Interior Furnishings

101 & 119 Park Ave., New York 1515 Walnut St., Philadelphia  
Sole American Agents for ZUBER & CIE, ALSACE, and PAUL DUMAS PARIS

## JUST THE THING

To best display quaint bibelots is the GLOUCESTER WHATNOT, a replica of an English piece in satiny mahogany. It boasts three open shelves, the slenderest of beautifully turned supports and two drawers at the bottom, expressing charming design and rare cabinet work.

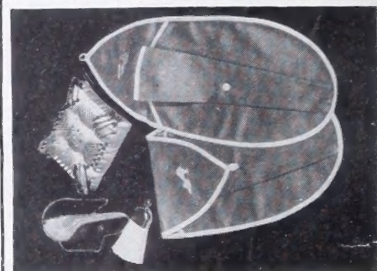
## ONCE IN A WHILE

One finds a wholly satisfactory chintz both in texture and design. THE VENDEE by Paul Dumas, Paris, is flagrantly patterned with strange flowers, fruits and gay birds but with such perfect colorings. Satin smooth for graceful draping or unusual upholstery. Price \$1.65 a yard.

One of a Pair of 18th Century  
Gouache Paintings  
One of a Pair of  
Louis XVI Commodes



ANTIQUES  
INTERIOR DECORATIONS  
BOSTWICK-TREMAN, INC.  
694 MADISON AVE. NEW YORK



## WHEN YOU TRAVEL!

Pack these three handy articles

Combination Shoe Polisher and hat brush in fine suede case, various dark colors..... \$3.75  
Mattress-shaped Pin-cushion filled with pins of every size and shape. Choose your own color. \$3.25

To protect nice shoes, bags made of poplin with bound edge and decorations. Choose your color..... \$2.95 pair

Mail orders sent postpaid

NEW YORK EXCHANGE  
FOR WOMAN'S WORK  
541 Madison Avenue New York



## ITALIAN POTTERY

Cigarette box and Ash Tray. Hand decorated in turquoise on soft yellow background

Boxes \$2.00 each  
Trays .75 each

Expressage collect

MRS. WILTBANK  
764 Madison Avenue New York City



BALL BRASSES  
equal best originals  
hand-workmanship,  
tail, design, appear-  
ance of age and genuin-  
ity of antique color. Me-  
tals match, copy or re-  
anything. Catalog F  
WM. BALL & SON  
R. 2 West-Chester.



THE

*House Beautiful*

ANNOUNCES THE PRIZE WINNERS IN THE

## TH ANNUAL SMALL HOUSE COMPETITION

OUR Fourth Annual Small-House Competition closed on October 15th with more than twice as many entries received as in 1929. Thirty-five states contributed, with California again leading. Last year Eastern architects won the two first prizes, but this year California architects carried off the highest honors.     The judges of the competition were Gordon Allen, A. I. A., of Boston, Francis Keally, A. I. A., of New York, and Ethel B. Power, Editor of the *House Beautiful*.     Photographs of the prize-winning houses will be shown in March and April, with a portfolio of other competition houses included in the May issue. Fifty houses have been selected to form a traveling exhibit which will, as usual, be shown in the larger cities of the United States during the coming year.

## EXHIBITIONS

December 29-January 3

Home Making Center  
Grand Central Palace  
NEW YORK CITY

January 5-17

Architectural League  
115 East 40th Street  
NEW YORK CITY

January 21-February 4

T-Square Club  
204 South Quince Street  
PHILADELPHIA

February 9-21

John Herron Art Institute  
INDIANAPOLIS

February 26-March 9

Pittsburgh Architectural Club  
PITTSBURGH

March 12-26

Builders Exchange  
CLEVELAND

OTHER EXHIBITIONS

will be announced later

## For the new house of 5 - 7 rooms:

- 1st Prize, \$500.00.....WILLIAM WILSON WURSTER  
*San Francisco, California*
- 2nd Prize, \$300.00.....SOULE, MURPHY & HASTINGS  
*Santa Barbara, California*
- 3rd Prize, \$200.00.....GODWIN, THOMPSON & PATTERSON  
*New York City*
- Honorable Mention.....H. ROY KELLEY  
ROLAND E. COATE  
DAVID J. WITMER & LOYALL F. WATSON  
*all of Los Angeles, California*

## For the new house of 8 - 12 rooms:

- 1st Prize, \$500.00.....RALPH C. FLEWELLING  
*Beverly Hills, California*
- 2nd Prize, \$300.00.....ROLAND E. COATE  
*Los Angeles, California*
- 3rd Prize, \$200.00.....DUNN & COPPER  
*Cleveland, Ohio*
- Honorable Mention.....HAMMOND W. WHITSITT  
*San Diego, California*  
H. ROY KELLEY  
*Los Angeles, California*

## For the remodeled house:

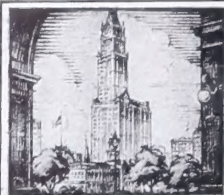
- 1st Prize, \$500.00.....HUDSON & HUDSON  
*Buffalo, New York*
- 2nd Prize, \$200.00.....BENJAMIN S. PARKER  
*San Marino, California*
- Honorable Mention.....WALDRON FAULKNER  
*New York City*  
ARTHUR MCFARLAND  
*Bar Harbor, Maine*  
WARREN W. FERRIS  
*Alexandria, Virginia*

HOUSE BEAUTIFUL PUBLISHING CORP.

8 Arlington Street, BOSTON



## Window



## Shopping

"Order through Your  
Local Shop... or Direct."

## A New Hanging Bookshelf!

For the "books of the year" as well as small objects d'art, this delightful new Hanging Shelf made of solid rock Maple. Finished in dull Maple finishes... dark antique, or light honey shade. Height 34", width 7". No. 1404. Shipped via express, charges collect, for

**\$6.50**

**The Treasure Chest**  
Asheville, North Carolina

Originators of **AUNT NANCY**  
HAND HOOKED RUGS



fully good-looking table, but a very strong one as well. The card table in Figure 9 answers these requirements. It is firmly constructed of the finest quality of wood, and the metal hardware is built to last. The top has a centre covered with heavy grosgrain

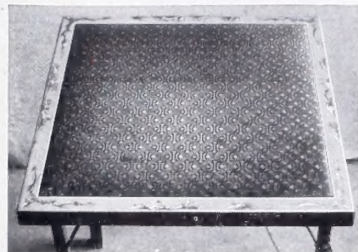


FIG. 9

silk with a moiré finish, while the frame is lacquered, with the margin around the top decorated in Oriental fashion with brown, black, and gold. The table is made in Chinese red, a good green, and black. It is the regulation 30" size, 27½" tall, and costs, carriage paid, \$18.50. Purchasers of this special table swear by its superlative qualities. — GUNN & LATCHFORD, INC., 323 Fifth Avenue, N. Y. C.

Mounted on an antique-finish brass base from England, he stands 15" over all and will hold firmly a heavy door. The base is 9" long and 2¾" deep. The colors are just what they should be—black and white and red, with a bit of yellow. This is altogether very jolly and a most appropriate gift for the head of the family. The price is \$19.89, express collect. — R. H. MACY & COMPANY, Broadway & 34th Street, N. Y. C.



FIG. 10

A DOORSTOP must be gay and colorful and amusing. It cannot, from the nature of its duties, be too dignified, but it must be in the mood of its surroundings. If you have been enduring a slamming door while you searched for a good-looking doorstop, here you are in Figure 10. Isn't he brave, this painted iron redcoat?

NO dressing table is complete without its special bench or stool, and so far nothing has been devised that is more comfortable and practical than the revolving stool in Figure 11. Not only is it a good height from the floor, 18½", so that you are level with the mirror and within reach of all your implements, but the seat itself, with the quaint little back



handsome 16 oz. sport highballs have designs in gay, permanent enamel colors on bubbly crystal. golfer and poloist, each 18.00 the dozen.

at fine shops or direct  
have you our catalog?

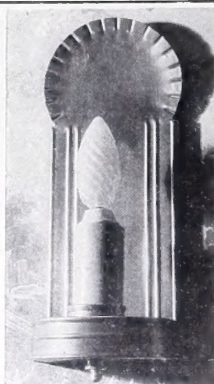


**pitt petri**, importer  
incorporated  
378 delaware ave., buffalo, n. y.

## MONEL METAL SCONCES

which have the beauty of simplicity and the endearing qualities of being rust-proof and indestructible. As illustrated; or in the latest design—similar, but with a fan top. Size 9¾" x 3¾". Wired with a standard lamp base and switch, ready to install. \$6.50 post paid.

Folder on request



**H. SUMMERS & SON**  
38 CHARLES ST. BOSTON

**TREASURES from the Orient**  
Directly Imported by

**BAKER'S**

At the Sign of the Heavens Dog  
THE FINEST AND OLDEST IMPORTERS  
IN THE PACIFIC NORTHWEST  
(Send for booklet)  
University St. at 5th Ave., Seattle, Wash.

# INTERIOR DECORATION

*Study at Home*

FOUR MONTHS PRACTICAL TRAINING COURSE



A delightfully arranged Course for Home Study. No previous training required. Unlimited opportunities in a fascinating profession. Full instructions in Color Harmony, Period and Modernistic Furnishings, Fabrics, Curtains, Lighting and all principles of Decoration. Conducted by foremost authorities. Start at once. Send for free booklet 5-J

Also same Course given at our Resident School in New York City  
Faculty of leading New York decorators  
For Day Classes send for Catalog 5-R • For Evening Classes send for Catalog 5-E  
Resident Classes commence February 4th

**NEW YORK SCHOOL OF INTERIOR DECORATION**

Established 1916  
578 Madison Avenue • New York City

## WHERE CHILL WINDS BLOW



## A "DUREBELLE" COVERED QUILT

Is Always Welcome

This soft new covering, exclusively Sheppard's, is durable and sunfast. Preferred instead of sateen or materials of equivalent value.

6'x6' 2 lbs. pure wool \$12.00

6'x6' 2 lbs. pure down \$18.50

A variety of lovely colors. Kindly state preference when requesting samples.

**J. B. SHEPPARD & SON**

DEPT. H, 2012-14 Chestnut St., PHIL.

**GEORG JENSEN**  
HANDMADE SILVER, IN



BOWL & SPOON—\$56.50. Magazine on request  
Wedding invitations engraved  
169 W. 57th Street, NEW YORK CITY

## To Mark Your House

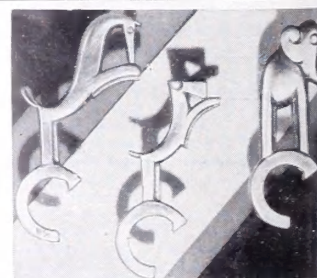


Put up this attractive bracket, wide, for name number. Comes with owl, crow, kingfisher, woodpecker, hunting etc. Check with order, postage prepaid in U. S. A. \$4.

We have hundreds of things for house garden. Write us about what you want, photographs and prices will be sent.

**MALCOLM'S**

The House and Garden Store  
526 North Charles St. Baltimore.

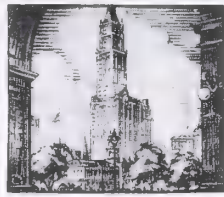


Chromium Metal Bottle Opener  
\$1.25 each including postage

**RENA ROSENTH**  
520 MADISON AVE. NEW YORK



## Window



## Shopping

**I**NTRODUCE your children to the shop meant just for them. Here you will find diminutive antiques. Sturdy reproductions made in our own workshops. Gaily colored peasant pieces. Fully equipped nurseries . . . educational playthings, toys. Things for wee moderns in their formative years.

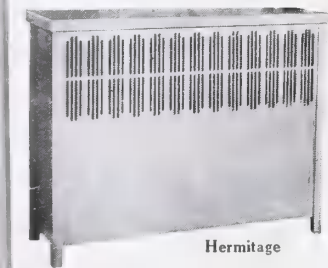
**CHILDHOOD, Inc.**

32 E. 65th St., New York



Send for portfolio No. 51 of children's furniture in authentic antiques and reproductions

beauty + efficiency



Hermitage

**Dixie Radiator Cabinets**

Information and prices on request

Dixie Metal Products Co., Inc.

1 Park Avenue  
New York City

1000 S. 28th Street  
Birmingham



**Double Vegetable Dish**  
of heavy, lustrous pewter

ever can be used as extra serving dish. This  
vter contains no lead, and is perfectly safe  
serving foodstuffs. Dish shown 10" long,  
\$1.00, postpaid.

Catalog on request

**WALTER WESP**

2 Fifth Avenue New York City

**NEW REFECTORY TABLE**  
of Decorative Art

Serve lunch for four or play bridge.  
Height 26"; Closed 23" x 16";  
Open 13" x 16"; Unfinished \$14.00.  
Finished in maple, walnut or mahogany \$17.00. Send 10c for booklet and get \$1.00  
count on any purchase.

**PURITAN SHOPS, INC.**

Lexington Ave. (33rd St.), New York

supporter, is on a swivel so that you can turn to study all angles of your coiffure without getting up. The legs, nicely turned of hard wood, may be wax-finished in maple, walnut, or mahogany, or painted. The price, \$19.00, in-



FIG. 11

cludes the stool as pictured, or with a ruffle, covered with chintz. There is a choice of color and pattern and samples will be sent. You may have this covered in your own material without extra charge. Of 36" material, one and one-half yards are sufficient. The price includes packing for shipment, which will be made by express collect. — HEARTHSTONE FURNITURE COMPANY, INC., 224 East 57th Street, N. Y. C.

AS long as we have nicely covered chairs we shall want to protect their backs with some sort of

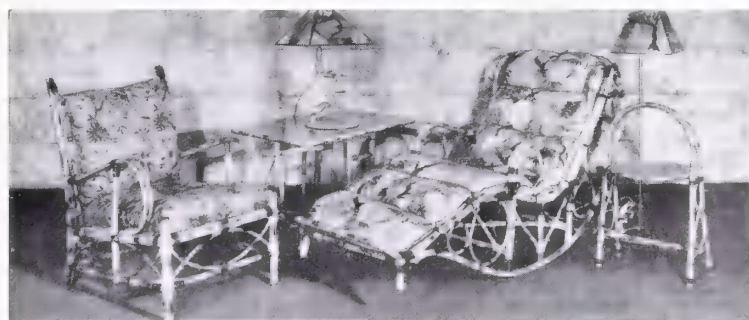
tidy, which, as Figure 12 clearly demonstrates, need not be nearly as mid-Victorian as it sounds. In fact this particular tidy, with its cross-stitch pattern in black depicting a very realistic garden fête, is distinctly modern in effect. It is worked on linen of open weave, and has a hand-rolled hem held with blanket stitch in equally spaced groupings. The linen measures 27" x 18" and the piece as illustrated costs \$10.00, postpaid. Or the materials, including linen, black thread, and pattern, may be purchased for the very reasonable price of \$1.90, postpaid. This is the sort of pattern that is great fun to embroider and is worked directly on the linen.



FIG. 12

the stitch counts over two threads being sixteen squares to the inch. — EMMA SYLVESTER, 402 Boylston Street, Boston.

A HOMELY little pair perhaps, but pretty good friends to have in time of need, are the pincushion and brush in Figure 13. How many times do you get as far as the door and wish you had a com-



## Genuine Reed Furniture

We are constantly furnishing Prominent Homes, Hotels, Clubs, and Yachts with the Most Distinctive Reed and Rattan Furniture.

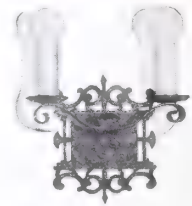
WEATHERPROOF FURNITURE FOR THE OUTDOORS  
New Catalogue of Reed Furniture sent for 25c

Specialists  
in Sun-Parlor  
Furnishings

**The REED SHOP, Inc.**

117 EAST 57th STREET, NEW YORK  
BEAUX ARTS BUILDING, PALM BEACH, FLORIDA

Imported  
Decorative  
Fabrics



A partial list of dealers from whom you may obtain Marsh hand wrought fixtures.

STAMEN AND DICKEY COMPANY  
PHILADELPHIA, PENNA.

BLUMENTHAL-KAHN COMPANY  
BALTIMORE, MD.

PETTINGEL ANDREWS COMPANY  
BOSTON, MASS.

O. R. EVANS AND BRO. INC.  
WASHINGTON, D. C.

**JAMES R. MARSH AND COMPANY**  
ESSEX FELLS MARSH NEW JERSEY  
Designers of Hand Wrought Lighting Fixtures

## A Valentine Reproduction



### Chippendale Corner Cupboard

Period 1740. Built of highest grade solid mahogany with beautifully figured panel in lower door. Built in two sections. The door to upper section divided into thirteen separate lights of beautiful design. Has broken arch top. Shelves are shaped and adjustable. Lower section has one door and one shelf. Size: requires only 24 in. each way from corner, height 7 ft.

No. 427 — Price \$200.00

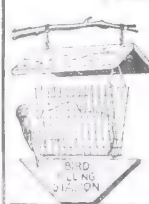
Portfolio of 250 True Reproductions sent postpaid for \$2.00

**H.C. Valentine & Co.**  
—Antiques—

207-209 EAST FRANKLIN STREET  
Richmond, Va.

## BIRD FILLING STATIONS

Patented July 13, 1926



No. 1  
Price \$1.50  
No. 1 to hang from tree or bracket

Make fine Presents for Birds and Friends alike.  
AUTOMATIC  
Suet always clean and accessible to last particle.  
Feed the Birds and keep them with you.  
Every home should have several.  
Postage paid



No. 2.25  
Price \$1.25  
For window casings, porch columns, etc.

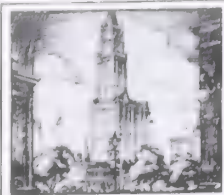
**LEWIS P. KELLY**  
R. F. D. 4, Dept. B Peoria, Ill.

## PERSONAL RUGS

For couch or car, shoulders or knees.  
About 100 different colors; \$12.50 postpaid.  
Shawls, Rugs, Baby and bed blankets, Throws.  
"AVOCA" HANDWOVEN IRISH WOOLENS  
Carol Brown, Importer, 53 Grove St., Boston



## Window



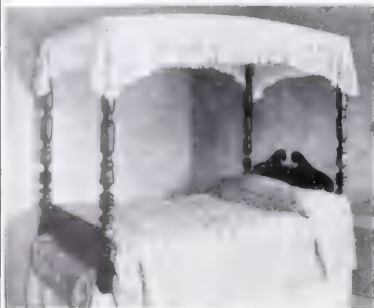
## Shopping

### Colonial Coverlets

Prices Greatly Reduced

### Hand Tied Canopies

### Valances, Hooked Rugs



A Fine Use For Your  
Christmas Money

Authentic reproductions of old designs woven in the mountains of Virginia. COLONIAL WING CHAIRS, "CROW'S NEST" TABLES.

Write for free booklet giving histories of the old designs

LAURA H. B. COPENHAVER  
"Rosemont" Marion, Virginia

## Book of furniture Styles

Brief  
Authentic  
Interesting  
Easy to  
Read

\$1.00  
Post  
Paid

The fifth printing of this short, fully illustrated history of period styles is now ready. All principal furniture eras covered, together with glossary and chronology. A valuable reference book for the student. Enables the novice to know period styles and identify furniture. Nicely printed and bound. Endorsed by librarians, decorators, designers, architects, dealers, etc. Price barely covers production costs.

CENTURY FURNITURE CO.  
54-A Logan St., Grand Rapids, Mich.

### Garden Furniture

Pompeian Stone

Lead

Terra Cotta

Marble

Illustrated Catalog  
Sent for 10c

The  
ERKINS  
STUDIOS



Bronze  
Statue  
21" high  
\$125.

252 Lexington Ave., at 35th St., New York

### A NEW BOOKLET

Illustrating many gift suggestions in  
CHINA AND GLASS

will be sent on request

RICH & FISHER, Inc.

11 East 48th Street  
New York, N. Y.

mon pin, or realize you need just a brush to make you perfect? With this pair hung on the inside of the coat closet, or in the hall table drawer, you can put on the finishing touches in a trice. Covered in an English print with a



FIG. 13

plain-colored binding, this is very gay and cottagey and might go better in a bedroom than downstairs. The brush is attractively covered to match the cushion, with a chintzy medley of green,

rose, blue, and lavender. These sets come in green, lavender, rose, blue, or apricot and cost, postpaid, \$2.75. — AMY B. HISS, Towson, Maryland.

WHAT won't they do next? will be your thought when you see the cobbler's bench in Figure 14. Machinery of 1930 has made this useless for its original purpose, but finds much more entertaining work for it. You put cigarettes, ash trays, and matches in the divisions that used to hold tacks and nails, a vase of flowers or magazines on the work bench proper, cards and similar gear in the drawer, place all before a fireplace or window, and camp yourself in the cobbler's seat (at the right) if you ever have time. This is made of pine with a brown antique finish and is rather rough and quite old-looking. Obviously you could use it only in an extremely informal setting, but there it would be both useful and attractive. It measures 45" long, 18" wide, and 19" high. The inside measurements of the drawer

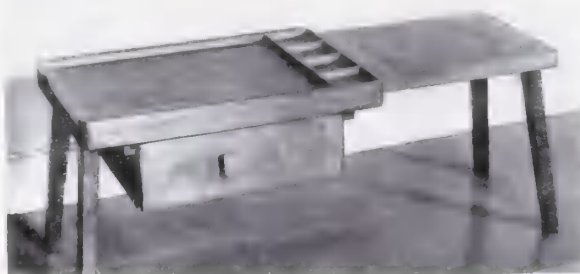


FIG. 14



### RUG DESIGNS & ACCESSORIES

for Colonial hook rugs,  
Cross-stitch rugs, Smyrna  
or European hook rugs, etc.

The attractive Spanish design shown here, 34" x 52" printed in colors on burlap with wools for hooking, \$18.00 complete; or printed in colors on heavy rug canvas for cross-stitching, complete with wools, \$16.00 postpaid.

Illustrated circular on request

T. E. DOELGER & CO.

Art Needlework Specialists

26 West 46th St. New York City

### BEAUTIFY THE SPOT

occupied by the discordant  
radiator with a

TUTTLE & BAILEY

RADIATOR CABINET

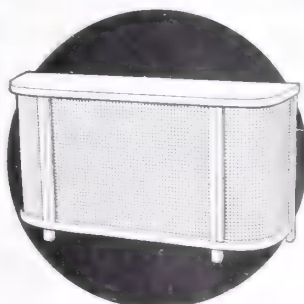
Write—phone—or call  
for descriptive literature

TUTTLE & BAILEY MFG. CO.

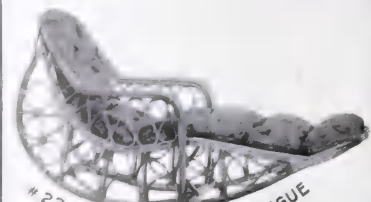
ESTABLISHED 1846

441 Lexington Avenue New York

Phone: Murray Hill 8600



### SUN PARLOR, YACHT, TERRACE and GARDEN FURNITURE



#23 ROCKING CHAISE LONGUE

Some of our installations: Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

FREE ILLUSTRATED CATALOG

FREIGHT PREPAID TO FLORIDA

Grand Central Wicker Shop Inc.

217 East 42 St. New York



Modern Furniture of Simplicity and Refinement, made and designed in our own shop, and finished to your order.

Booklet on Request

COLOR TONE  
FURNITURE SHOPS, INC.

193 Lexington Avenue New York City

### PROTECT YOUR FURNITURE



use

Sturdy and  
Attractive

Luggage Rack

Smooth sanded

ready to paint

\$2.50

Early American

Height 26" Top 17" = 18" Maple, Mahogany

any and Walnut finish, \$3.50. Express

charges prepaid anywhere in U. S. A.

MOUL MANUFACTURING CO.

Hanover

Pennsylvania



### COLONIAL SCOTCH

of

Pewter Finish Tin

Also in copper or brass

12" High — 5" Wide

Completely Electrified

Price \$10.00 pair

Send for Catalogue

ROBERT LEAVITT

44 River Street, Boston

30¢ per dozen individual marmalades, 8 preserves \$1.50

10¢ per dozen Crape Marmalades — Orange, Grapefruit

10¢ per dozen Crape Marmalades — Orange, Grapefruit

10¢ per dozen Crape Marmalades — Orange, Grapefruit

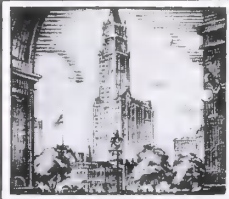
10¢ per dozen Crape Marmalades — Orange, Grapefruit

10¢ per dozen Crape Marmalades — Orange, Grapefruit

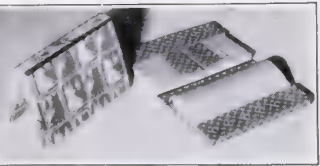
10¢ per dozen Crape Marmalades — Orange, Grapefruit



## Window



## Shopping



### Distinctive French Plaid Stationery

The smart boxed writing paper for those Christmas thank you notes... six colorful designs... *Scotty and Thistle* (illustrated), *Picardy*, *Primrose*, *Bon Voyage* and *Cape Cod*... beautiful writing surface... 24 sheets and 24 envelopes, \$1.60 postpaid... refills of 100 sheets and envelopes, \$5.00... your favorite shop or direct.

*Amy Brevenstedt*  
61 East Tenth St., New York

### CHILDREN'S PERIOD FURNITURE Inc.

*Furniture of Character  
for Children*

Reproduced from Authenticated  
pieces by Master craftsmen

*Custom duplications  
a Specialty*

1 EAST 38TH STREET, NEW YORK

### Royal Copenhagen Porcelain

INCORPORATED  
155 West 57th Street  
NEW YORK CITY

Copenhagen — Copenhagen — Paris — Berlin

The ultimate in  
beauty  
1931 will be  
found in the  
artistic grace of  
Royal Copenhagen  
Porcelain. The latest  
series, vases,  
lamps, dinner-  
ware and other  
exquisite pieces  
are now on  
display.

Moderately  
Priced



Hand Turned Spool Beds  
Beautiful in Design and Workmanship  
E. Burroughs Co., Conway, S. C.

**CLARENCE H. WHITE**  
**SCHOOL OF PHOTOGRAPHY**  
All classes offering training for artistic photography. Catalogue, Mrs. Clarence H. White, Director, 460 West 144th St., New York.

are 14" x 16" and 5" deep. The price, ready to ship by express collect, is \$19.50. — HENRY C. MEYER, 14 East 50th Street, N. Y. C.

UMBRELLA stands are out of fashion, and yet, as we still use umbrellas and still have to stand them somewhere when not in use, a holder such as that shown in Figure 15 should prove extremely popular. It looks like a thermos-bottle case, but in reality it stands 26" high and is 7" in diameter and was used by the British during the Boer War to carry highly explosive cordite shells. Made of cork, covered with heavy sole



FIG. 15

leather, these cases are practically indestructible, and the leather has the nice brown tone that only age and use can give. They are all in perfect condition and are not only practical and attractive for umbrella stands, but are useful in many ways to the motorist and camper. The supply is limited, but while they last they may be procured for the remarkably low price of \$7.50, postpaid. — H. SUMMERS & SON, 38 Charles Street, Boston.

NOT often does one run across new and lovely flower bowls, so I was delighted to discover these in

Figure 16, which, though of American make, are as charming as any importation. No one ever has quite enough bowls and vases, and these are a particularly useful shape for holding short- or medium-stemmed flowers—in fact in such bowls flowers would practically arrange themselves.

In addition to their attractive shapes, they come in the most heavenly colors—celadon, which is a sort of pale blue-green resembling aquamarine, being especially beautiful. Other colors are Bristol yellow, Pamaona green, jade green, ebony, and amethyst. The central bowl is 10" long, 7½" wide, and 6" high, and costs

\$10.00. The one on the right, a copy of a Chinese jade bowl, is 7¾" long, 4½" wide, and 4½" high, and costs \$5.50. The bowl on the left is 6½" long, 3½" wide, and 4½" high, and costs \$3.00. All prices include careful packing and expressage in the United States proper. — HARLOW H. HAL- LIDAY, 61 Charles Street, Boston.



FIG. 16

## TODHUNTER

# Lighting Fixtures

*Lamps and Candlesticks*

WROUGHT BY HAND FROM OLD MODELS  
IN IRON, BRASS & PEWTER, FINISH

### LANTERNS

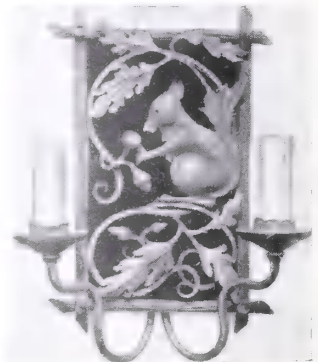
for inside or outside use

Our new illustrated catalog  
will be sent upon request

119 East 57th Street, New York



Lends Charm and Distinction to any Room



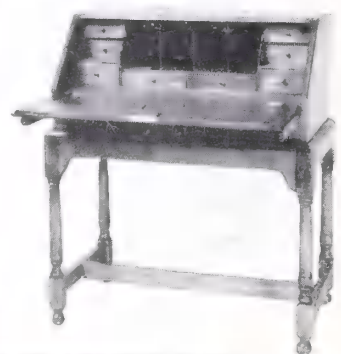
Wrought Iron Fixtures of Superb Artistry  
Authentic designs, skillfully hand-wrought  
by Master Smiths in the

STUDIOS OF

Otar The Lampmaker

Santa Cruz California

Above illustration is bracket No. 2660, Wrought Iron with red velvet background, 15" long and 11" wide. Price \$30—express prepaid anywhere in the U. S. upon receipt of check with order or 25% with order and balance C.O.D.



A CHARMING DESK  
IN MELLOW OLD PINE

You'll find inspiration for many a letter in this graceful little Desk. It is 37" high, 32" wide and 17" deep. The writing lid is 28" from the floor. Made of mellow old pine, by hand, in smoky pine or brown antique finish. Send your check for \$65 and we will ship it prepaid no matter where you live!

We have many other beautiful reproductions, hand-made by the Virginia Craftsmen that we are sure will interest you.

The CRAFT HOUSE  
212 South Main Street  
HARRISONBURG  
VIRGINIA



Mr. Banzoo

Handwrought  
Iron ash stand.  
Roseville blue  
and gold tray.  
Finish: antique  
or black. Ht. 30"  
Price: \$13.50  
postpaid. Send  
25c for complete catalogue  
Dept. A.

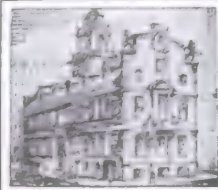
Guido Wrought Iron Shops, Inc.  
319 East 14th Street New York City

Colonial Mirror Secones  
Glass Secones 12" x 9", \$7.50  
Glass Secones 12" x 9", \$7.50  
Italian Glass Stars  
12 points, 16" \$18.00  
FAIRYLAND CO.  
703 N. Oak Drive, Bronx, N. Y.





# Window



# Shopping

THIS SCONCE is a faithful reproduction of Nature's contour of stem and modeling of leaves. It is a splendid example of craftsmanship in hand-wrought iron. Silver Grey finish. Height 7½ inches.



\$6.15 each, postpaid  
Write for folder of other items  
It's Thrifty to Shop by Mail

## Ye Iron Shoppe

Owned and Operated by E. T. Ryan Iron Works, Inc.  
250 Boylston Street Boston, Mass.

THERE is a decided interest in this type of small garden ornament (Figure 17) that gives at once a picturesque and humorous touch when placed against a group of shrubbery at the turn of a path. These little elves were sculptured by Helen Journet after the manner of Sir Arthur



FIG. 17

Rackham's illustrations for *Peter Pan in Kensington Garden*. They are made of a heavy plaster-like material and are finished beautifully in soft colors. Although they will stand a good deal of hard

winter cold, they really are better off indoors in extreme weather. These gnome-like figures are not at all grotesque, but on the contrary are very amusing and appealing to the imagination. Measuring 17" high, they cost \$40.00 each, or \$75.00 the pair. Expressage will be collected. — MALCOLM'S, 524 North Charles Street, Baltimore, Maryland.

THE happy family in Figure 18 is the very cutest thing you ever saw. Made of brightly painted wood, with bits of gay yarn and cloth, these little figures are really no-end clever. The baby carriage, with baby, is bright blue with a red hood. It is 3½" long and 4" high and costs \$3.25. The mother and father are 5½" tall and cost \$2.10 each. The boy and girl are 3" or 4" tall and cost \$1.35 and \$1.60 respectively. Prices are postpaid. — RENA ROSENTHAL, 520 Madison Avenue, N. Y. C.

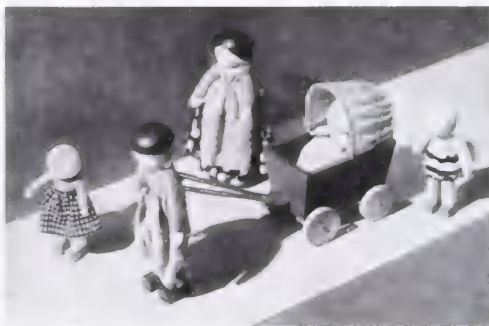


FIG. 18



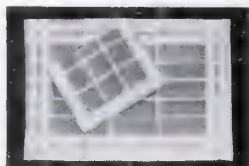
## "Along Pleasant Lines"

The skilled craftsman of wood, metal or fabric produces a design "along pleasant lines." We endeavor to give you the best types of each and to assemble them in harmony and good taste for a single room or for a whole house.

## FLORA MacDONALD, INC.

Eleanor Frazer

INTERIOR DECORATIONS AND FURNISHINGS  
39 Newbury Street Boston



## Novel Italian Homespun LINEN LUNCH SET

Consisting of scarf, 18" x 36", and six mats, 12" x 18", \$4.50 set; or with twelve place mats, \$7.50 set.

Colors	14" napkins	\$5.00 dozen
gold	18" x 45" scarf	2.00 each
green	18" x 54" scarf	2.50 each
ivory	36" x 36" square	2.00 each
	45" x 45" square	4.00 each
	54" x 54" square	6.00 each

## Walpole Brothers, Inc.

Specialists in Linens  
587 Boylston Street Boston, Mass.



## WHITE CUT PAPER SHADES

CAN BE ORDERED IN ANY SIZE

SHADE 12 INCHES  
PRICE \$14.00

## CARRY ON SHOP

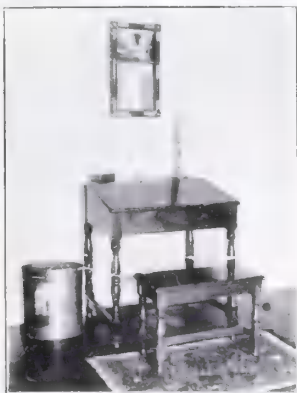
65 CHARLES STREET BOSTON, MASS.

## GIFTS For the NEW BABY

Hand Made, Embroidered Sheets, \$2.25; pillow cases, \$1.50; dainty dresses \$1.75 to \$5.00; crutides \$1.25 up; knitted bonnets, \$6.00 Postpaid in U.S.  
Miss Cannon's Shop 32 Brattle Street, Cambridge, Mass.



## SLANT TOP DESK

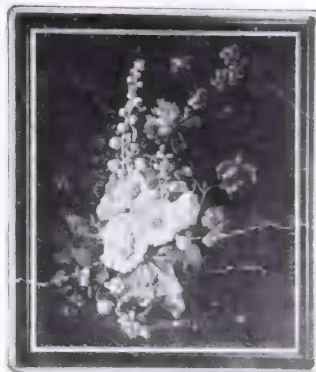


Quite simple — and charmingly different. Reproduced from an old one we own. The interior is fitted with pigeon-holes. Solid maple, hand-rubbed to a dull finish in four shades. 27" wide, 28" deep and 31" high. By express collect. The bench that tucks under the desk is 21" x 11" and 17" high. \$27.50 \$8.50

Portfolio upon request

## SOMERSET SHOPS

43 Water Street Fairfield, Maine



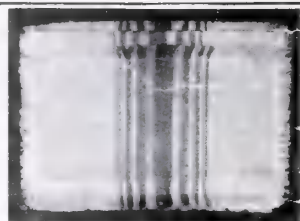
## HOLLYHOCKS

Reproduced in rich colors of the original old flower piece by Van Huysum in the Nat. Gallery, London. Interesting for over-mantel use. Gilt and black wood frame measures 24" x 21" outside. Price \$18.50. Another Van Huysum "Bouquet of Flowers" arch top, framed in gilt and black, measures 37" x 27" outside. Price \$30.00.

Send for Illustrations F-1

## FOSTER BROTHERS

Arlington, Mass., and 4 Park Sq., Boston



## LUNCHEON SET

Expertly hand-woven, with cream background and gaily striped in blue and yellow — or green and yellow. Runner 18" x 36" — 6 doilies 12" x 18". Special Price, \$7.85. Six napkins to match \$6.25. Postpaid.

Made by the Blind of  
THE BLIND HANDICRAFT  
39 Newbury Street, Boston

## INTERIOR DECORATION EUROPEAN TRAVEL COURSES

Major Course Short Course Study outstanding historic examples of architecture, interiors and furnishings in the great countries: Italy, France, and England. Illustrated Catalogue and itinerary on request. BOSTON SCHOOL OF INTERIOR DECORATION AND ARCHITECTURAL DESIGN 140 Newbury Street Boston, Mass.

CRAFTS Finished or made to order THE CRAFTSMEN'S GUILD 15 Fayette St., Boston, Mass. Lillian Austin Chimes Janet Fitts Stea





FROM THE FEBRUARY HOUSE BEAUTIFUL

Why not become a  
regular member of  
The House Beautiful family?

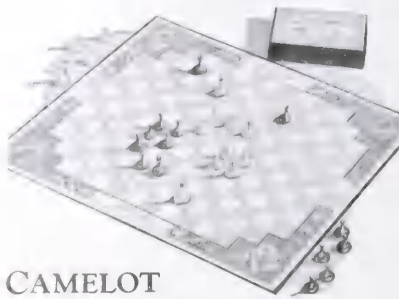
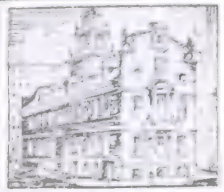
House Beautiful, 10 Ferry St. (opend N. H. or 8 Arlington St. Boston  
 members: Enclosed find \$1.00 for 5 months  
 3.00 " 15 "  
 4.00 " 24 "

and  
 dress



## Window

## Shopping



## CAMELOT

If you want a change—a new kind of fun—play Camelot!

E. V. Shepard calls Camelot "a masterpiece!—a new delight." Mrs. Prescott Warren says, "It has added another pleasure to life." Milton C. Work says, "It is one of the few really great games." Elizabeth Clark Boyden hails it as "America's contribution to the world's great games."

CAMELOT fills the wide space which for some centuries has existed unfilled between Chess and Checkers, with a game far livelier and more interesting than Checkers, and vastly simpler and easier than Chess.

No. 85, Tristram Edition . . . . . \$5.00  
No. 80, Lancelot Edition . . . . . 3.00  
No. 40, Popular Edition . . . . . 1.50

At all leading Dealers

**PARKER BROTHERS INC.**  
SALEM · MASSACHUSETTS ·

### OLD FASHIONED VIRGIN WOOL BLANKETS

Warmth without weight

Size 70 x 90. Colors: White with pink or blue stripes, and brown with darker brown stripes. Ideal for camping, college, school or home use.

Wool from sheep raised on our farm, and manufactured by Massachusetts Department of Agriculture.

Price: \$10.00 each, express prepaid  
Check with order

**FILLMORE FARMS, Inc.**  
Bennington, Vermont



### ANDIRONS and SPECIALTIES OF GRAY IRON

These rugged andirons, ideal for camp or shore, are only one of the many well designed patterns that we have in stock.

Also, 150 different models in appealing gray iron castings for book ends, door stops, paperweights and other specialties, for decorating. Send for catalog. Special discount to the volume buyer.

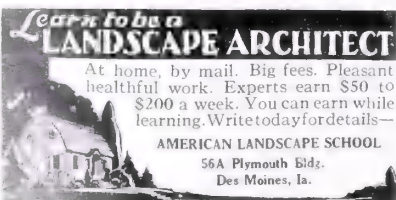
NATIONAL FOUNDRY, Whitman, Mass.

### Pewter

RARE, old pewter, exactly reproduced by painstaking New England craftsmen. The quaint curves and easy grace—the satin sheen of priceless museum pieces. Surprisingly inexpensive.

Write for beautifully illustrated catalog X free

**Old Colony Pewter Makers**  
99 E Mt. Vernon Street Boston, Mass.



At home, by mail. Big fees. Pleasant healthful work. Experts earn \$50 to \$200 a week. You can earn while learning. Write today for details—

AMERICAN LANDSCAPE SCHOOL  
56A Plymouth Bldg.  
Des Moines, Ia.

THE camera deceives the eyes, so I must hasten to assure you that the mighty instrument in Figure 19 could be lifted by a baby. It's a 'shobel an' a hoe' for house plants—did you ever

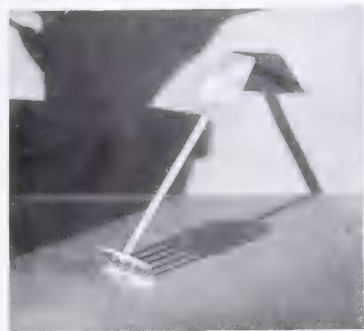


FIG. 19

see anything cuter? Made of brass, 6" long, this tool will keep you in gardening during the winter. With it you can do the after-breakfast pottering with your geraniums, keeping the weeds down and the soil broken and absorbent. Of course it is an amusing gift, and it comes packed in a neat little box for \$1.00, postpaid.  
— MAX SCHLING SEEDSMEN, INC.,  
618 Madison Avenue, N. Y. C.

TO anyone who has a social life even of the simplest sort, the pad in Figure 20 is a great boon. At

the left is an address book with ample space for telephone numbers, while at the right is an engagement pad with a page allotted to every week—plenty of room but not so much as to be confusing. So much for the practical side. When folded up it looks like a gorgeous book, for it is bound in lovely old fabric and lined with a moire in harmonizing tone. No two covers are exactly alike, but in ordering it is necessary to designate a color or to mention whether it is for use downstairs or in a bedroom. Some covers are the glowing reds of old church fabrics, while others

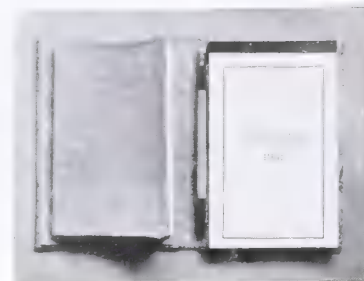
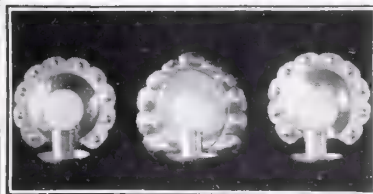


FIG. 20

are delicious Empire green; still others are a blending of delicate pastels. The price, postpaid, is \$14.00. — HOSTESSES, INC., 578 Madison Avenue, N. Y. C.

*Mary Jackson Lee*

### UNUSUAL WALL SCONCES



These quaint and graceful reproductions of authentic old wall sconces will appeal strongly to the lover of better craftsmanship. They are entirely handmade in the primitive methods of the early artisans. Due to their tasteful simplicity these sconces may be used in complete harmony with any color or decorative scheme. They may be had in pewter, copper, brass or tin as your choice may dictate.

Supplied with or without electric attachments at reasonable prices. Send for illustrated brochure.

### INDUSTRIAL ARTS

Display Rooms at Beacon and Charles Sts.  
39J No. Bennet St., Boston, Mass.



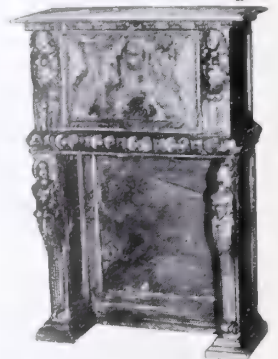
Decorative pottery of high-fired, beautiful Terra Cotta will add grace and color to your garden, sun-room and porch.

Send 10c in stamps for catalog.

**GALLOWAY  
POTTERY**

3220 Walnut Street, Philadelphia, Pa.

### Italian Antiques

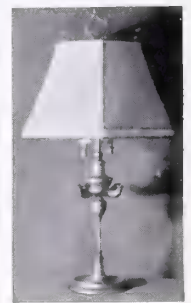


3' 9" x 2' 7" x 1' 2"

16th Century Cabinet with drop leaf front beautifully carved in selected Italian Walnut of exquisite grain. Used for a desk or radio.

**A. Lualdi, Inc.**

11 and 13 Newbury Street  
Boston Massachusetts  
Florence, Italy



### Old Roman Lamp

with hexagonal shade. Mentioned editorially August 1930, 'Lamp', shade 16", complete \$35.00. Shade prices according to size and shape.

### FLORENCE NESMITH

78 Chestnut St.  
Boston, Mass.

138 Market  
Lowell, Mass.

### Have Fun Making Mo

Yes, You Can—Any Can make a lot of fun right at home and, what's more, have real fun doing it. We show you how, we furnish every necessary on an easy basis.

**Costs Nothing** to learn about plan; all details given you free. Write today for beautiful illustrated idea book telling all about methods which have made so many independent. Learn how easy it is to from \$10 to \$25 per week in the most delightful home work you can imagine. **Don't miss this opportunity! Write now. It's FREE!**  
**FIRESIDE INDUSTRIES**  
Dept. 88-A, ADRIAN, MICH.



**VAUGHAN  
PEWTER**

A  
QUALITY PRODUCT

SEND TO TAUNTON MASS FOR CATALOG

### Danger in the Bath

Terrible lot of accidents. Be safe. Get **Safety Bath Tub Mat**. Prevents slipping in tub or shower. Fits in bottom of tub. Vacuum cups molded in mat make it High-grade, odorless rubber. White \$2.75. Blue or Orchid \$2.95, at better stores, or receipt of price—or C. O. D. Circular Footsure Co., Inc., N-34, 407 East 1st Los Angeles, California.



# Why the TRADE EDITION of House Beautiful?

HOUSE BEAUTIFUL'S wide circulation among quality consumers, and its reputation as an authority on decorating and furnishing the home, have naturally attracted a second group of readers whose primary interest in the magazine is from a strictly "trade" point of view.

NUMBERED among such subscribers are merchandise managers, stylists, buyers, and training directors in the country's foremost stores; also a large group of leading decorators in metropolitan centers, and owners of decorators' shops.

WITH the object of more adequately meeting the needs of this specialized group House Beautiful now brings out a special *Trade Edition*.

THIS edition contains the regular monthly issue of House Beautiful, with which is bound a keyed supplement of eight full text pages entirely given over to current fashions in home furnishings, style trends, and developments in decorative design — all considered from the viewpoint of retailing fashion merchandise.

HERE you may expect to find the latest information on new phases in consumer taste as well as the newest ideas, the latest patterns and newly created designs. This material will be released well in advance of publication in the regular consumer edition of the magazine.

SPECIAL stress and care will be given to evaluating and appraising each new arrival in the home furnishing field. Is it a fad for gift shops, a new accent for decorators, or a major cycle in public taste on which a large scale merchandising program may safely be laid down? When will it arrive?

REGARDING special problems peculiar to your own local conditions, you are invited to write direct to the House Beautiful Decorative Research Service, 200 Fifth Avenue, New York City.

THE TRADE EDITION of House Beautiful is obtainable by subscription only, and is limited to a definite number of copies per issue. Only subscribers clearly identified with a trade are eligible to receive it. Copies of the *Trade Edition* are not distributed on the newsstand, nor are copies of the *Monthly Trade Index* issued apart from the complete *Trade Edition*.

IN entering subscriptions use the Boston address given here on the coupon, not the New York Editorial address referred to above.

IF YOU are already a subscriber to House Beautiful, send in the coupon to the right, checking ☐ A, and being sure to fill out the line giving your business connection, and your name will be entered at once to receive the *Trade*, instead of the *Regular Edition*.

IF YOU have been securing your copy of House Beautiful from the newsstand, send us your subscription order today on coupon below, checking ☐ B, as the edition is strictly limited. There is no additional charge for the *Trade Edition*, but it is absolutely necessary that you advise us of your firm name and connection.

## House Beautiful

10 Ferry Street, Concord, New Hampshire, or  
8 Arlington Street, Boston, Massachusetts

☐ A I already subscribe to House Beautiful. Please transfer my name from the regular subscription list to the *Trade Edition*.

☐ B Enter a year's subscription to the *Trade Edition* of House Beautiful, billing me.

Name.....

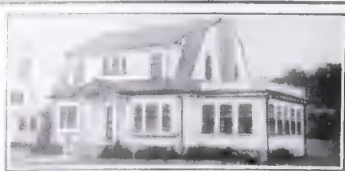
Address.....

Position.....

Firm Name.....



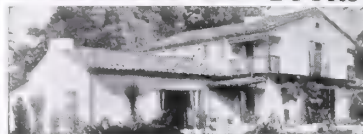
# THE HOME BUILDERS GUIDE



**DELUXE EDITION.** A wonderful new book of floor plans, 224 pages, over 600 illustrations of floor plans, photos and approximate cost to build — of medium cost Colonial homes, cottages, bungalows and two-family dwellings, an ideal reference book showing size of rooms, buildings and a description of each, postpaid for \$3. New book of 600 floor plans of medium-cost English and American Colonial homes \$1, or both books for \$3.50. Complete plans and specifications as low as \$10. You cannot afford to build until you have seen this book, it may save you hundreds of dollars in extras.

**FREDERICK H. GOWING, Architect**  
101 Tremont Street Boston, Mass.

## CALIFORNIA PLAN BOOKS



Books show floor plans, exteriors, cost, etc. "Spanish & Monterey Houses," Latest in 2-story, 6 to 11 rms., \$4,750 to \$15,000... \$2.00 "Select Bungalows," New edition. Various types of bungalows, 2-story houses & duplexes... \$2.00 "Spanish & Italian Plans," 6 to 11 rooms \$1.00 "Little Bungalows," All kinds, 3 to 5 rms... \$1.00 **YE PLAN SHOPPE, Geo. P. Telling, Mgr.**  
1865 E. Villa St., Pasadena, California

## YOUR HOUSE

THE wood stains in your home indicate the character of its occupants. Be cautious in your choice and discriminating in your color scheme. Wont you permit us to submit samples of stains on the wood you are using in your home?

**CHARLES F. RICHARDSON, Inc.**  
46 Cornhill Boston

## Teller's Colonial Hardware



Colonial andirons in cast and hand forged iron—pot hooks, cranes and other fireplace accessories.

Brochure of designs on request

**MYRON S. TELLER**  
280 Wall St., Kingston, New York

## JAPANESE FLOWERING CHERRIES, CHINESE FLOWERING CRABS, ETC.

Free Book With Color Illustrations

**A. E. WOHLERT**  
922 Montgomery Avenue :: Narberth, Pa.

## A RIVER GOES WITH HEAVEN

By Howell Vines

"the story is unusual"

says the *Boston Transcript* of this first novel of the young Southerner. "There will be readers who will take it to have at least a seasoning of the substance and sublimity which have been associated with such men as Whitman. . . . It is Mr. Vines' first story. It took him four years to write it and the result is distinctly novel."

AN ATLANTIC NOVEL

Published by

Little, Brown and Company  
\$2.00 at all bookstores

## Concise Answers to Common Questions

**Q.** Where should a radiator be placed to be most effective?

**A.** Under the most exposed window. Glass being a conductor of heat, its chilling effect on the room air will be overcome by the rising warm air from a radiator; room temperature will then be more even than when the radiator is in a naturally warmer location.

**Q.** When I put up gutters and leaders of copper three years ago I believed that they would last; but now the gutters are beginning to break away from the eaves. Why?

**A.** Not through fault of the copper, unless it is too thin to have the necessary strength. The wrong kind of nails may have been used. Copper nails should always be used with copper; another metal, especially zinc, in contact with copper will cause corrosion and will lead to just such trouble as you are having.

**Q.** How is a radiator air valve made that it will pass air but not steam?

**A.** Usually with a metal bellows filled with a very volatile liquid and attached to the movable part of the valve. When cold the valve is open; but when heated by steam the expanding of the liquid

stretches the bellows and the valve closes.

**Q.** In one of my bathrooms the tub is on legs, which makes the room look old-fashioned in spite of its tiling. Will it be expensive to exchange it for a built-in tub?

**A.** A built-in tub of good quality will cost \$100 or so, and the labor of putting it in will be as much more. It will be less expensive and quite as effective to tile in the present tub, the tiling being set on a frame of wood and metal lath.

**Q.** I have been visiting in a very old house that the owners assured me was built of brick imported from England. I have heard the same thing of other old houses, and should like to know whether there is any truth in it.

**A.** Until after the Revolutionary period and the setting up of its own factories, this country depended on England and Europe for nearly all of its manufactured articles, and as ships were small and sailings infrequent, it is extremely unlikely that cargo space should have been used in bringing brick to a country with ample clay banks of its own. In that day brick were in two sizes — one about the same as the brick of to-day and the other thinner and

## COVER EXHIBIT ITINERARY

The prize winning and honorable mention covers, and a selection of the best designs to the number of 140, out of the 1800 submitted in the recent House Beautiful contest, will be on exhibition as follows:

**DETROIT** Dec. 19-31  
Society of Arts and Crafts  
47 Watson Street

**CHICAGO** Jan. 5-17  
Marshall Field & Co.

**ST. LOUIS** Jan. 22-Feb. 4  
St. Louis Public Library  
Oliver, 13th & 14th Streets

**KANSAS CITY** Feb. 9-21  
Kansas City Art Institute

**ST. PAUL** Feb. 27-March 7  
St. Paul Public Library

**LOS ANGELES** March 16-28  
Architects Building Material  
Exhibit

**SANTA BARBARA** April 1-8  
Public Library

## Are you taking full advantage of the services offered by our Home Builders Service Bureau?

We are glad to ANSWER ANY QUESTIONS about

- Building your house
- Planning or planting your grounds or gardens
- Furnishing your rooms

Address the

Home Builders Service Bureau, 8 Arlington St., Boston, Mass.

[Enclose a stamped and self-addressed envelope.]



# THE HOME BUILDERS GUIDE

## Good Advice

### Hilton Tucker's BUYING AN HONEST HOUSE

"No house at all is better than a poorly built one at a high price. . . . The best piece of advice is when in the first chapter. Choose your house



a rainy day'. Then you know where the roof leaks, whether there are proper down-spouts and gutters, and, especially if it has been raining for a week or so, whether the cellar holds water. Chapters on foundations, plaster, sheds, garages, masonry, painting and plumbing, are re-

plete with information and advice. The first expenditure in buying your house

should be, either a course in construction or this little manual. The book is written throughout for the layman, its reading is simple, its facts important, and its style is beautiful."—

BOSTON TRANSCRIPT

\$2.00 everywhere

ATLANTIC BOOK

Published by  
Brown & Company

wider. These were known respectively as English brick and Dutch brick, and the myth of importation is undoubtedly due to an assumption that these terms indicated origin, whereas in fact they mean no more than size.



**Q.** I should like to have casements in the bedrooms of a house that I am building, but as shutters could not be used, I can see no way to darken the rooms. Shades will not do because they would flap and shut out air. Are there any satisfactory inside shutters? And could I use storm sash?

**A.** You are thinking of out-swinging casements, evidently, for which the best shutters are inside Venetian blinds running in tracks. Outside storm sash are possible only on those windows that can be left closed all winter; the alternative is in-swinging and detachable casements.



**Q.** In deciding on the heating plant for my new house, my architect asks me to choose between a boiler made by a very large company and one that he says is especially good and that is made by a small local company. Can you advise me?

**A.** The question is not so much of to-day as of the future — your need for service and possibly for repair parts. There is greater assurance that the large company will remain in business and be at your call in time of need, while its size is an indication of the quality of its products. However good the other boiler may be, the company

making it may not continue in business; further, the boiler may still be something of an experiment and possibly with faults as yet undeveloped. On the face of it, you would appear to have greater protection in dealing with the larger company.



**Q.** In a heavy rain, water comes in around the glass of some of my windows. I have had them reputtied, but it does not last. Does the water come through the wood?

**A.** No; the fault is in the way the putty is applied. The putty has been put on bare wood, which has absorbed the oil and left it powdery. Before applying new, which you must do, have the wood painted — a thin coat will do — to close its pores. After applying, the exposed surface of the putty should be painted. As the oil will then stay where it belongs, the putty will last indefinitely.



**Q.** I should like to use linoleum in the kitchen of an old house that I am renovating, but am doubtful whether it will last over the cracks between the wide boards. Should these be filled?

**A.** With the old boards securely nailed, scrape down the warped edges, knots, and other high spots to a level surface; then cover the entire floor with plywood or hard pressed composition board one-eighth-inch thick, nailing it every six inches. Deadening felt and linoleum are pasted on this in the usual way.

## OUR INDIVIDUAL SERVICE

If you need professional help [entailing drawing of plans]—

in building or remodeling your house

in planning your grounds or garden

in furnishing your rooms

Send for our bulletin describing our individual service

The Home Builders Service Bureau, 8 Arlington Street, Boston, Mass.

Please send me your Bulletin as noted above:

Name and Address \_\_\_\_\_

## PLANS



FOR FINE HOUSES SHOWN  
IN TWO BOOKS

MR. CHILD plans and supervises residences throughout the East and South and these books show representative examples of his work.

"COLONIAL HOUSES" 13½x19 inches, 30 two-story designs, \$15,000 to \$300,000 to erect. Price \$5.00 delivered.

"STUCCO HOUSES" (cloth) 14 x 26 inches, 24 designs mostly two-story, \$15,000 to \$140,000 to erect. English, French, Italian, and Spanish styles. Price \$10.00 delivered.

Each contains: Exterior Views, Plans, Descriptions, Estimates.

Send check or call and  
see the books

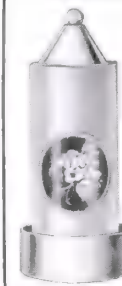
HENRY T. CHILD, Architect  
Suite 1207, 280 Madison Ave. at 40th St., New York

## 'COUNTRY AND SUBURBAN HOUSES'



Tenth  
Edition  
45 Designs  
160 Illustrations  
Price \$3.00  
Postpaid

Plans and designs in Colonial, English, Stucco and other styles of Architecture. Dimensions, general specifications and practical, useful information for the Home builder. Houses costing from \$10,000 to \$45,000 to erect. Detailed plan service. Erection supervision  
WILLIAM DEWSNAP, Architect  
307 Fifth Avenue, New York



## LIGHT YOUR CLOSETS Automatic Electric Candle

called 'Closolite'. So bright it will illuminate your closet or small hall. Attaches to door frame. Lights only while door is open. Requires no wiring. Very simple — operates from 40c battery. One battery lasts 2 to 3 years. \$2.25 with your order.

We prepay parcel post in U. S.  
THE PORTALITE CO.  
Bow St., Cambridge, Mass.



## "RADIUM OWL" To Locate Light

An unusual fowl is the "Radium Owl" — For his eyes will shine out in the night — And will point you the way just as clearly as day — To the place where you turn on the light. \$1.00 postpaid

NATURE STUDIO  
243 W. Biddle St. Baltimore, Md.

## COLONIAL PINE STAIN

Gives new pine panelling the color, texture and finish of the old wood. Send for circular.

COLONIAL STAIN COMPANY  
156-A State Street Boston, Mass.

\$50 SMALL HOUSES \$50  
Individually Designed by Architect  
First Prize Winner — House Beautiful  
Small House Competition  
Home Service Co., 1016 Cherry St., Phila.

## THE ATLANTIC MONTHLY

"America's Most Quoted Periodical"

\$4.00 a year

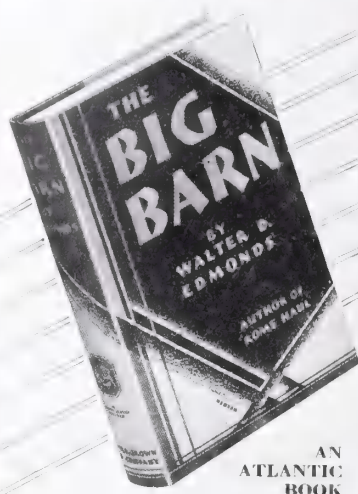
40 cents a copy

on all newsstands



# THE HOME BUILDERS GUIDE

**Walter D. Edmonds'**  
unforgettable story  
of the  
New York Canal  
Valleys in the Days  
of the Civil War



"He is doing his full share toward transcribing the lore of a dying and picturesque past in terms of lively interest and racy idiom." — NEW YORK HERALD TRIBUNE.

"The author deserves praise of an unstinted sort for his ability to create life-like dialogue, and to enter into his characters with the eagerness to understand their human frailties which is characteristic of Galsworthy." — NEW YORK TIMES.

"THE BIG BARN will touch any reader of contemporary fiction who enjoys a brisk, uninterrupted conflict of personalities created with the charm of reality." — PHILADELPHIA PUBLIC LEDGER.

"Distinguished writing, great reading, living characters, by the author of ROME HAUL." — TOM MASSON IN LIFE.

"It is a striking story; a notable achievement for so young an author." — THE PHILADELPHIA RECORD.

\$2.00 at all bookstores

Published by  
Little, Brown and Company

**Q.** In bitter weather the radiator in my northwest bedroom is never as hot as those in other rooms, and the room is chilly. How can I get more heat from it?

**A.** The fault is not with the radiator, but with the room, for cold air is leaking in faster than the radiator can warm it. Your trouble undoubtedly starts with the windows, and can be corrected with metal weatherstrips and snugly fitted storm sash.



**Q.** Can insulation be applied to a finished house?

**A.** Yes, and most easily to that part of the house in greatest need of it. The largest of the heat losses is through the attic and roof; when these are accessible, insulation can be applied either to the floor or to the under side of the rafters. With exposed floor beams, five or six inches of insulating powder can be poured between them, a layer or two of blanket material fitted in, or rigid sheets laid on top. When the attic is floored, the insulation is applied between or under the rafters. Two layers of material, either blanket or rigid, with a space of an inch or more between, will be more effective than a single layer of double thickness, for the layer of air confined between them will have a decided insulating effect of its own. Finished side walls can best be insulated by a recently developed process by which loose material is blown into the stud or other spaces to pack them full. This process, applied

from outdoors, makes no disturbance within, and is highly effective. But insulation is only one element in the heat-proofing of a house, the others being metal weatherstrips on all windows and outside doors, and storm sash on the exposed sides if not all around. On a windy day an amazing amount of outside air is driven through the joints of the windows, and must be heated to keep the house comfortable, while window glass accounts for a further loss of heat through conduction. With weatherstrips to prevent leakage and storm sash to check conduction, insulation will be more effective, and to a larger degree, than when used alone.



**Q.** In refinishing my living-room floor, would you advise having it scraped by hand or by machine?

**A.** If the floor is of high quality, the rough scraping can be by machine to remove the old varnish or other finish; but the final scraping should be by hand. By his delicacy of touch, a good mechanic will produce a finer finish than is possible in any other way.



**Q.** The hardware on my front door is brass, but will not take a polish. Can I have it refinished?

**A.** That would not be worth while, for what you have is not brass, but brass-plated steel. Replace it with solid brass.

## HOUSE PLAN PORTFOLIO

If your building problem will be solved by the use of stock plans

send 25c for our Portfolio of House Beautiful Homes. This includes a number of houses of different types of which we have working drawings and specifications for sale.

The Home Builders Service Bureau, 8 Arlington Street, Boston, Mass.

I enclose 25 cents for which please send me the New Portfolio of House Beautiful Homes.

Name and Address \_\_\_\_\_

"There are humor and human interest in the yarn"

says the

Philadelphia Public Ledger

of

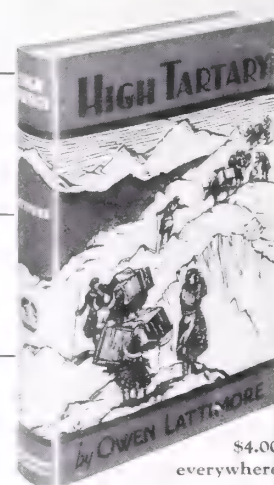
Owen Lattimore's

## HIGH TARTARY

"Owen Lattimore, who does exploring with astonishing zeal and enjoyment, records in his new book a second trip into Central Asia, by way of China, Zungaria, Chinese Turkestan and down to the gate of India.

"Somewhere in the middle of nowhere he was joined by his wife for an incredible sort of honeymoon in the last place in the world which most newlyweds would choose.

"Mr. Lattimore can talk the different dialects of China and has apparently a special gift for understanding Eastern Asiatics and making himself acceptable to them."



\$4.00  
everywhere

AN ATLANTIC BOOK

Published by

Little, Brown and Company





## The Unwelcome Gifts that Santa Claus Left

Boxes, crates, wrappings and packing materials! What to do with them? . . . Feeding this after Christmas litter to a coal furnace is a bothersome, laborious job. If you heat with gas or oil, you have a real problem . . . A Kernerator is the real solution. It completely destroys all rubbish and garbage. It flame-sterilizes cans and unburnable materials. No additional fuel is required—the air-dried waste furnishes the fuel for its own destruction . . . You simply drop rubbish and garbage through the handy hopper door—in kitchen or hall—occasional burning destroys this waste. Wouldn't YOU like this daily convenience? Ask your architect or write for booklet.

KERNER INCINERATOR COMPANY  
3542 N. Richards St. Offices in over 150 cities Milwaukee

**KERNERATOR**  
INCINERATION  
FOR NEW AND EXISTING BUILDINGS



With GAS  
or OIL for  
HEATING  
what will  
you do with  
WASTE and  
RUBBISH  
?

K. I. Co.



The New Fireproof

**BON AIR-VANDERBILT Hotel**

at Augusta, Georgia

A. E. MARTIN, Manager

**Southern Rendezvous for Outdoor Enjoyment**

And an ideal choice for a winter holiday. More sunshiny days than at the famous spas of France and Italy. No snow. Average temperature of 64 degrees.

Two 18-Hole Golf Courses

ss Tees Grass Greens Ideal Climate Tennis Riding Shooting

GOLF — The Lake Course, 6,200 yards, perfected by the late Seth Raynor. The Hill Course, 6,600 yards, reconstructed by the Dean of American Golf Architects, Donald Ross.

Booking Office — Suite 134, THE VANDERBILT HOTEL, NEW YORK CITY

# One Cent a Day To Wash Dishes

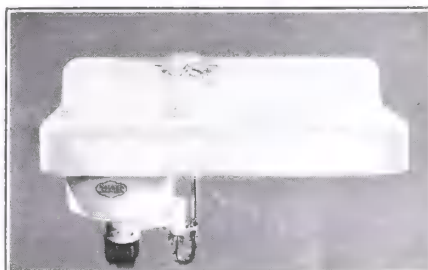
THE DAY'S DARKEST HOUR



BECOMES FIVE LIGHT MINUTES

## MAIL THE COUPON

WITH no fuss, no bother, a whole day's dishes wash, rinse and dry themselves in the Walker Electric Dishwasher. Then the Walker cleans itself—you never need touch it. Your fine china is safer, too, in the motionless, rubber-coated trays. They are washed *cleaner* than is possible by hand. Doctors will tell you that only in this way can dishes be rendered truly clean and germ-free—a safeguard against colds, etc., passing from one to another of the family. Does this sound too good to be true? Mail the coupon and we will send complete literature and the names of users near your home who will verify all this and more.



Above is the portable cabinet model; at the left one of the built-in sink models. The Walker Electric Dishwasher has been perfected after years of development. Equipped with GENERAL ELECTRIC motor.

—SEND THIS COUPON—

Walker Dishwasher Corporation, HB-1  
1024 South Waller Ave.,  
Chicago, Ill.

I'd like complete literature.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

**WALKER**  
ELECTRIC DISHWASHERS

Sink and Cabinet Models

Approved by Good Housekeeping Institute





TRAVEL is for adventurous spirits, who like to eat the food of the people they are visiting, and who do not mind straying from the ordered paths of their lives. — HERBERT ADAMS GIBBONS

HAWAII — the names of the Islands are music — Oahu, Maui, Lanai. Warm days at sea southwest from the Golden Gate — the Pacific warm and blue — then a bright sunrise when a jagged coast line stands dark green against the sky.

Hilo on the island named Hawaii, the gorgeous Hamakua coast, the volcano Kilauea with its yawning fire pit. Lanai with its limitless pineapple fields; Maui, vast stretches of sugar cane; Kauai and Molokai.

Then Honolulu on Oahu — we fall into step with the life in this capital of our dreams. Time slips by unnoticed; we golf on beautiful mountain links and swim in the tumbling surf. We watch purple bougainvillea splash over garden walls, the pale fingers of the cereus unfold in the soft blue dark, the orange moon swing low to meet the singing sea. Hotels at the beach; balconies facing the stars; cool dining-rooms; perfect service that comes where the Orient begins. The spell of Hawaii is on us. It is time to part; we must leave, but we'll never forget. . . .

There's a whisper that comes from the Islands on the wings of the evening breeze — a nameless, haunting whisper from those lazy southern seas. It brings back purple hillsides sloping steep to the ocean bed; a crescent sea-beach turning to majestic Diamond Head. A view from the height at Pali; the tiny island towns; and, fading to gray in the distance, Oahu's jagged crown. Bright patches of sunlight and shadow — a heavy green over it all; a color-splashed hedge and a rainbow, a brook and a waterfall.

Then Waikiki where the surf breaks in a smother of milky spray, and rolls to the beach white-crested to pour itself away. Bronze figures, poised in the sunlight, slide over the sea's dark face, to fascinate and hold us with a sheer breath-taking grace. The palm trees sway in a silken wind; from the hills slow shadows creep, and the measured sigh of the lazy waves changes drowsiness to sleep. There's a perfume drifts from the flowered groves, there's stringed music far and faint — a strong, sweet voice is lifted in the Islands' farewell plaint.

We leave in the burst of glory of a dying tropic day — and a real regret and sadness come with our blossomed leis. Sweet music reaches clearly across the widening miles, and it holds us fast and calls us back to the



## CRUISES IN FEBRUARY AND MARCH

### WEST INDIES

Feb. 10	S. S. Volendam	Holland American and Frank Tourist Company
Feb. 11	S. S. Duchess of Bedford	Canadian Pacific
Feb. 14	M. V. Vulcania	Cosulich Line
Feb. 14	S. S. Caledonia	Cunard Line
Feb. 15	S. S. Republic	United States Lines
Feb. 17	S. S. Steuben	North German Lloyd
Feb. 21	S. S. Kungsholm	Swedish-American Line
Feb. 24	S. S. Statendam	Raymond & Whitcomb Company
Feb. 26	S. S. Reliance	Hamburg-American Line
March 7	S. S. Republic	U. S. Lines
March 11	S. S. Lapland	Red Star Line
March 14	S. S. Britannic	White Star Line
March 14	S. S. Aurania	Cunard Line
March 14	S. S. Kungsholm	Swedish-American Line
March 25	S. S. Lapland	Red Star Line
March 28	S. S. Reliance	Hamburg-American Line
March 31	S. S. Aurania	Cunard Line

<sup>1</sup> Sails from Philadelphia

### MEDITERRANEAN

Feb. 3	S. S. Empress of France	Canadian Pacific
Feb. 4	S. S. Roma	Navigazione Generale Italiana
Feb. 5	S. S. Rotterdam	Holland-American Line
Feb. 11	S. S. Conte Grande	Lloyd-Sabaudo Line
Feb. 11	S. S. Providence	Fabre Line
Feb. 14	S. S. France	French Line
Feb. 18	S. S. Augustus	Navigazione Generale Italiana
Feb. 21	S. S. Mauretania	Cunard Line
Feb. 21	M. V. Saturnia	Cosulich Line
Feb. 26	S. S. Britannic	White Star Line
Feb. 28	S. S. Conte Biancamano	Lloyd-Sabaudo Line
March 5	S. S. Patria	Fabre Line
March 7	S. S. Roma	Navigazione Generale Italiana
March 11	M. V. Vulcania	Cosulich Line
March 14	S. S. Conte Grande	Lloyd-Sabaudo Line
March 20	S. S. France	French Line
March 28	M. V. Saturnia	Cosulich Line

A President Liner of the Dollar Line sails every fortnight from New York around the world.

Heaven Isles. There's that whisper in the west wind, that haunting, poignant word, and we'll hear it always calling: 'Aloha' — please return!

K. R.

SKIING in Chamonix! Crisp, clear air, dry snow underfoot, urging you on — on — up through the snow-bound valley carved out in perfect oval from the mountains. Creeping under rocks imbedded in icy coats of mail, mechanically treading the long upward slope, awkwardly stirring up occasional swirls of dazzling crystals, you push on, until at last you reach the top of a gleaming, glistening world!

Snowy peaks in the distance, cut off from the earth below by huge banks of fog that fitfully drift in and out of the valley, appear utterly indifferent to the tiny silhouettes on the snow, skiers flashing in and out of the valley. Blue, blue sky above, but a hard and far-away blue like the cold gleam you glimpsed on icicles as they clanked against the rocks when you pressed too close on the way up. A world of black and white below — apparently as remote as the sky.

Shadows everywhere! Shadows of fir trees growing longer, creeping toward you in friendly fashion, subtle warning that the hour is growing late.



Shadows of clouds, fitful shadows, dark and forbidding, hovering over in long threatening lines, hint of coming storm. The tracks of the skiers far below, narrow ribbons of black shadows winding in and out of a snowy world, beckon the way home.

With one more sweeping glance, lest you forget such unearthly beauty, you start down the trail. Slowly at first; then, gathering momentum, faster and faster. Glistening swirls of powdery snow fly past, blinding you momentarily. Down past the fir trees you skim, without a word of acknowledgment for their friendly warning, choosing steeper slopes for greater speed, crouching low for a big jump over some scrubby trees which shake down their remonstrance in showers of snow.

Back on level spaces, into the world again — but with new strength, new enthusiasm, and a true perspective of worldly things acquired in far-reaching snowy spaces in the shadow of age-old mountains where the friendly warning of trees and clouds is the universal language.

M. M. S.

AND, speaking of real French restaurants, the kind one goes to for perfect food rather than for the new cocktail at the American bar, or

the jazz orchestra, or to see La Sandysides or the Duchess of Bark do you know where those 'in the know' who live on the Riviera go? It is the Ambassadeurs at Cannes, or Reserve at Beaulieu, or the Amira at Mentone, or even the famous C de Paris or Ciro's at Monte, but a little white building out over the harbor at St.-Jean-Cap-Ferrat, where smiling Caramello himself greets at the door, and after taking your order tells you to drive round Cap for a while.

Not that it will be ready on your return, as the rite of dining in France is one which must be approached with dignity, and neither the cooking nor the eating thereof may be hurried. Caramello does his own cooking on the other side of the road, and after your palate has been properly attuned to a long series of wonderful hot and cold hors d'œuvres a stately procession comes to you, led by Caramello himself aloft the *pièce de résistance* of the feast, and followed by waiters with plates and silver and the side dishes.

Until you have tasted his chicken, stewed in whiskey and cream; or baby lobsters boiled in wine and opened as eat them one at a time, while the rest of the family are kept hot in old brown crockery pot; or *boeuf à la bourgeoise*, which can only be made in the Mediterranean because 'M. Rascasse and his brothers that go to make this famous fish stew are only four of these parts, you have not tasted food! But the feast is not yet over. After Caramello has urged you for the last time to have just a bit more, and you feel that you can drop in at 'o'clock,' as the French call tea, your list of meals that day, the table is cleared again and a tea wagon comes up with a chafing dish and a lot of bottles. You are now to be introduced into the mystery of *crêpes Suzette* at Caramello. You choose from the array of bottles just which liqueurs you always wanted to taste and one of another they are poured into the pan and set on fire; in the flames of a *crêpe*, which is somewhat like a delicate waffle, is browned, and the line you go trying new until nature demands a rest!

And afterward coffee, black night, followed by a bit of *Napoleon brandy*.

*À votre santé*, M. Caramello.





## Edward Newton

### A TOURIST IN SPITE OF HIMSELF

says:

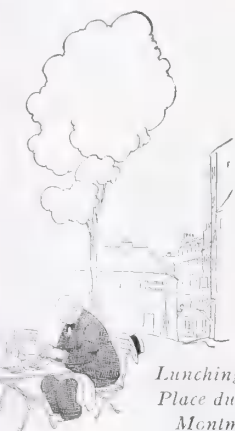
I suppose there is a worse telephone system than that of Paris, but it can't be much worse, unless, perhaps, in Spain.

◇◇

Why is it that a man can walk a day long on a country road or of it over the pavements of a great city and almost die from weariness after two hours in an art gallery?

◇◇

I was sorry to give up the idea of living in London. It is a man's city, in every way and always his comfort is considered there. It is nowhere else in the world.



Lunching in the  
Place du Tertre  
Montmartre

Paris is preëminently a city of restaurants; let it be said at once that none of them are as good as they used to be, and they never are.

◇◇

Foyot's is supposed to be much frequented by French politicians when on pleasure trip, but the last time I was there two school-teachers were having a lot of American school-boys the way they should not go.

◇◇

It's all well enough when you are very young to pack a suitcase every morning wondering where you will unpack it at night, but long scenes fatigue me and I tried to get to Paris, to sit quietly on the Boulevard in front of the Grand Hotel and let the world go by.

### Tourist in Spite of Himself

TRAVEL BOOK UNIQUE,  
AN ATLANTIC BOOK,

\$3.50 AT ALL BOOKSELLERS  
Published by Little, Brown & Company



as the WALKS 30-

## EUSTON STATION LONDON—

### the starting-point of your tour through Britain

When you get to London go straight to Euston Station and get tickets to take you to the most famous parts of the British Isles. Euston is the way out of London to the Shakespeare country; Euston is the way out to the Lake District—the home of the great Lake Poets; Euston is the way to the mountains of Wales; Euston is the way to Scotland—the most romantic land in the world; Euston is the way to Ireland with its delightful people and customs.

Remember, it's Euston Station you want. Go there and arrange your circular tours through the most beautiful parts of Great Britain and Ireland.



# L M S

LONDON MIDLAND AND SCOTTISH  
RAILWAY OF GREAT BRITAIN

★ Illustrated pamphlets from T. R. Dester, Vice-President — Passenger Traffic, (Dept. A 40) L M S Corporation, 200 Fifth Avenue, New York City. Or from any L M S Ticket Agent. ★

## AN ENCHANTING HOLIDAY



"Sweden has had the good sense to hold on to everything beautiful of the past and to tie it up with everything progressive in the present", says Harry A. Franck, the noted travel author.

**F**INE roads for motoring wind throughout Sweden, lined with woods of birch and pine with frequent glimpses of blue water. And throughout the lovely countryside are great manors and royal palaces of the past—beautiful Kalmar Castle—once termed the "Key to Sweden"—Vadstena, Drottningholm, Örebro, and Gripsholm. Within easy reach is Stockholm, the fairest capital of Europe; Visby, the city of ruins and roses; quaint-costumed Dalecarlia; Värmland, country of Gösta Berling; and the Midnight Sun by comfortable electric trains.

Eight days direct from New York by the Swedish American Line. From London or Paris by convenient boat or train service—ten hours by air. Through trains from Berlin or Hamburg. Booklet free from any travel bureau or write

### SWEDISH STATE RAILWAYS

Travel Information Bureau Dept. HB  
551 Fifth Avenue New York City

# SWEDEN





**"IT WAS A FINE TRIP,  
AND ELEANOR HAS THE  
NICEST HOME!"**



**Your guest is always grateful for special  
courtesies . . . such as a telephone  
conveniently placed in her room**

THE IMPRESSIONS that guests gain of your home are the sum of the provisions that you make for their comfort. Special courtesies are recognized and remembered. And nothing is more deeply appreciated than a telephone in the guest's own room. It seems to make her a very real part of the household. It offers opportunity for a voice-visit "back home" with complete privacy. It provides means for meeting personal needs quietly and quickly. It adds a protective touch at night.

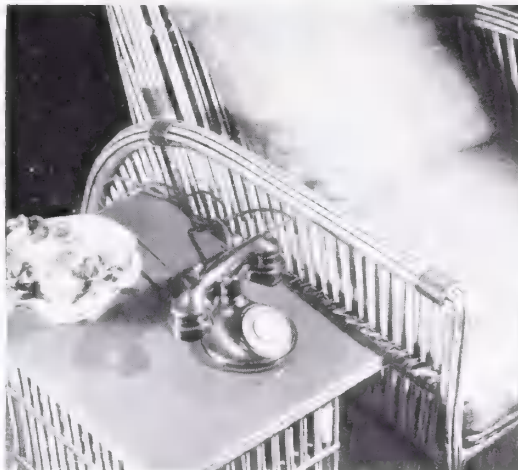
Above all, the guest-room telephone is quiet evidence of a modern, well-ordered household, in which convenience has replaced confusion. It signifies a capable, careful hostess, who has *enough* telephones to direct her establishment from any point in it.

You can supply this service to your guests—can talk from room to room—to maid or seamstress, cook or chauffeur—to the next house or the next city—at a very nominal cost. Your local telephone company is equipped to provide telephone service to meet the requirements of your household, large or small. The Business Office will gladly give you full information.

*Hospitality begins in the guest's own room. It is made up of many courtesies . . . fresh-cut flowers . . . the newest novel . . . and a telephone for personal use. Often a portable telephone is connected into a permanent outlet and then moved elsewhere as occasion demands.*



*No need to neglect the laundry! Last-minute instructions . . . some important pieces . . . a prized bit of lace that needs special care in washing. Frequent use for a telephone here.*



*The younger members of the family and their friends often gather on the sun-porch. A telephone here will allow them to carry on their own activities without disturbing the rest of the household.*



*A telephone in the kitchen makes it possible for you to call cook when you're away, without danger of scorching the cake or burning biscuits. It has many other uses too.*





# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING

*A Complete Individual Service*

*We are glad to answer without charge questions about: BUILDING, FURNISHING, EQUIPPING, PLANTING, CARE OF PLANTS, SOURCES OF OBJECTS ILLUSTRATED (IDENTICAL OR SIMILAR), IDENTIFICATION OF ANTIQUES*

*We have on file a list of the best architects and can refer you to those in your vicinity. We ourselves maintain the Home Builders Service Bureau of workers trained in the professions of Architecture, Landscape Architecture, and Interior Decoration. At a very moderate scale of fees this Bureau: SELLS STOCK HOUSE PLANS, ESPECIALLY DESIGNS SMALL HOUSES, REMODELS HOUSES, DESIGNS GARDENS, MAKES PLANTING PLANS FOR GROUNDS AND GARDEN, MAKES COMPLETE FURNISHING SCHEMES*

*Send for free booklet that describes these services more in detail*

VOL. LXIX. No. 1

CONTENTS

January, 1931

Cover Design .....	Cecil A. Northrup
Window Shopping .....	2
Prize Winners in the 4th Annual Small-House Competition .....	7
The Home Builders Guide .....	16
Travel .....	20
Over the Editor's Desk .....	25
Frontispiece: Using a Corner to Advantage .....	26
My Kitchen .....	Mary A. Nash 27
A Ranch House in California .....	32
The House of Mr. and Mrs. Sol Lesser, Santa Monica, California Heth Wharton, Architect	
Lamps in the Decorative Scheme .....	36
Margaret Thompson and Christine Ferry	
Up-to-Date Reënforcements for the Towel Closet .....	39
An Easily Cared for Garden .....	Guy H. Lee 40
The Garden of Mrs. J. Murray Forbes in Wellesley, Massachusetts	
A Forecast of Summery Days .....	43
Reed and Cane Terrace Furniture	
The Progression of Styles in American Mirrors .....	44
Hazel E. Cummin	
The Country Estate of Frederick Jordan, Esq. ....	47
At Laverock, Pennsylvania Robert Rodes McGoodwin, Architect	

Peasant Rugs from Russia and Eastern Canada .....	50
Dorothy Stacey Brown	
Concerning Old Things and New .....	Mary Ellen Chase 52
The House in Good Taste .....	53
A Variety of Distinctive Fireplaces of Colonial and Modern Inspiration	
Where Furnishings Are Based on Function .....	57
Kathrine Morrison	
The Home of Mr. Chermayeff, an Interior Decorator in London	
The Story of Our Upholstery Fabrics .....	61
IV. Fabrics in the Room Ensemble Gertrude Brooks, Decorator	
The Kitchen Sink .....	V. T. H. Bien 64
New Kitchen Equipment .....	66
Homes in Other Lands .....	Ethel Lewis 67
II. Floating Highways and Byways of Bangkok	
Chats on Antiques .....	Nancy Cooper 68
Modern Comfort in the Office Reception Room .....	70
Howard T. Fisher, Designer	
15 Shrubs for the Rock Garden .....	72
Louise Bush-Brown, Stephen F. Hamblin, Walter D. Popham, and Helen Van Pelt	
How Does Your Garden Grow? .....	86
The Scrapbook .....	91
Index to Advertisers .....	92

## *In the February Number*

THE next issue is devoted primarily to building and will be particularly helpful to all those who are planning to take advantage of the present low prices of labor and materials and the low rate of interest on loans. Those who live in a vicinity where stone is available will find real inspiration in the leading article on the Stone House of Pennsylvania, illustrated by photographs of unusual beauty of houses designed by R. Brogard Okie. Others who must build in other styles and with other materials will find the number equally helpful, since there are many other houses adaptable to different parts of the country. Nor has the reader who has decided to remodel been forgotten, for there will begin a series of articles of a most practical nature that will discuss in turn the various ways of making the house more convenient or more comfortable. Articles on new building materials, — materials that open up large vistas of entirely novel developments, — on the plan of the house, and on extensive economy in building strike the practical note which is ever missing in any issue of the *House Beautiful*.

Supplementing these articles are several that are devoted to

decorating and to gardening. What to put on the mantelshelf will help solve what is at some time a problem in every household. New designs in small lace doilies and tea-tray cloths, and also in linen tablecloths, and an article on light used decoratively, will be welcomed by the many who want to keep in touch with the newest trends. Also a spread of photographs of glass and pottery especially taken for us at the Stockholm Exhibition will add to your knowledge and enjoyment of these arts. An article on Boxwood, a list of Fifteen Shrubs selected for bloom for different parts of the country, and an article on the Morning-glory are the gardening contributions for the month.

A feature of special interest which, although left here until the last for mention, will undoubtedly be turned to first, is a house of five rooms designed by our Architectural Department. This house is especially adapted to the needs of the business woman who prefers a single house to an apartment, and since it can be built for less than \$7000, we hope it will point to many the way to fulfillment of a long-cherished hope.

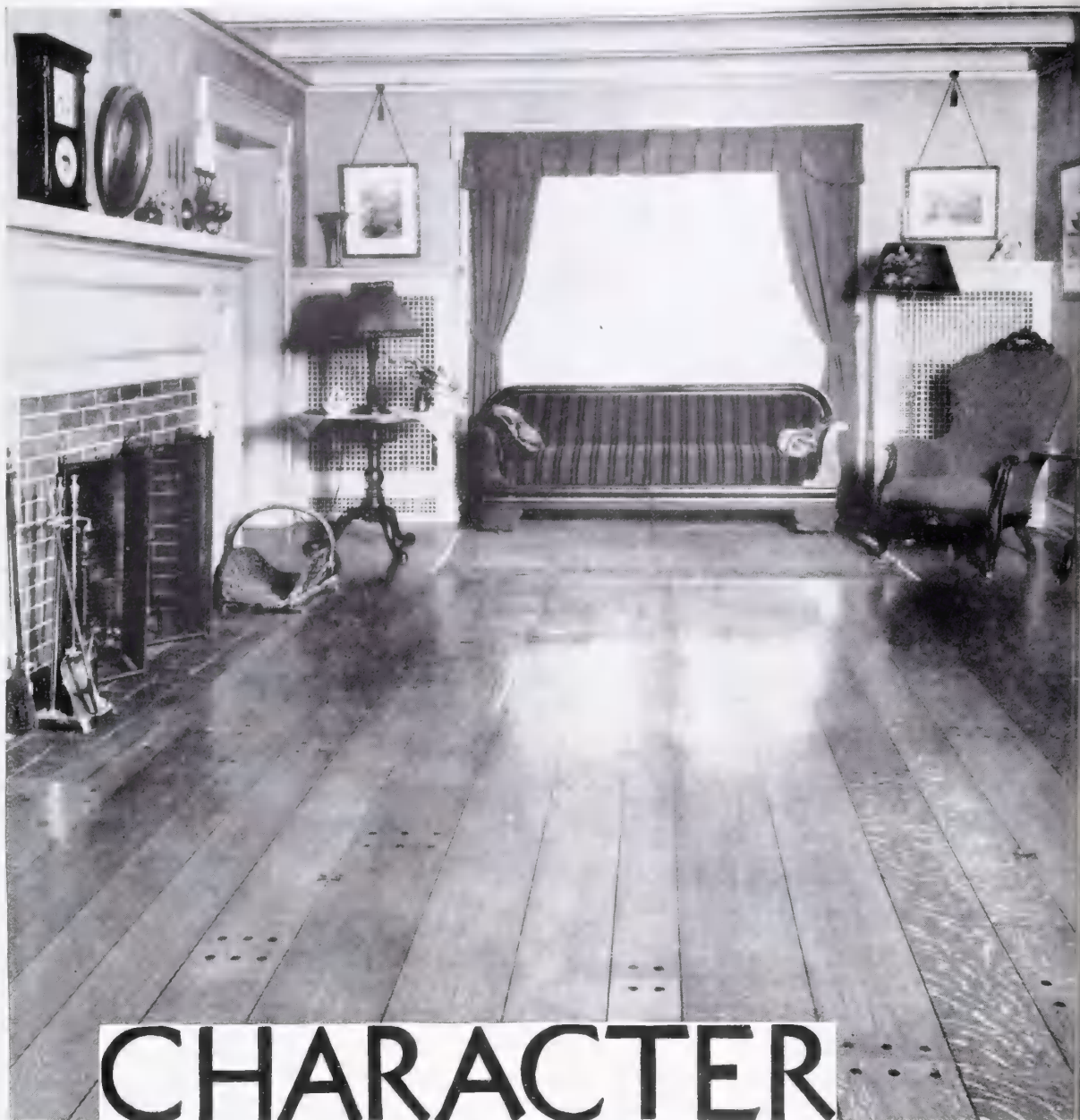






BRUCE PLANK FLOORS are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. \*CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

Write us for floor suggestions in remodeling, or in new construction.



# CHARACTER IN BRUCE PLANK FLOORS

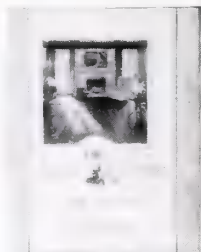
REAL worth, solidity, beauty that is more than surface deep, dependability based on a past rich in tradition—these qualities express character in floors, as in people. Perhaps no type of floor suggests more eloquently the rugged honesty we associate with our forefathers than solid oak planks. And not only is oak itself inimitable in its natural beauty and dignity, but when dominant in room decoration, it lends a sense of warm friendliness to all who come under the spell of the "all-wood" room.

Bruce solid floor planks bring historic flooring into the modern environment. Beveled edges define the "cracks" present in early floors, and emphasize individual boards. Unequal widths and lengths are reminiscent of the days when such irregularity was of necessity determined by the size of logs available. A most interesting floor results from ingenious combinations of these varying dimensions.



■ To achieve a pleasing unity, wide boards may be used also for walls and even ceilings. The "all-wood" room links the present with the best architectural traditions of the past.

**E.L. Bruce Co.**  
MEMPHIS • TENNESSEE



Write for this 16-page illustrated booklet, architects' file size, containing complete instructions.



# Over the Editor's desk

THE first issue of this new year might seem to be an appropriate one in which to forecast some of the salient features of the next eleven months. To do this in detail, however, would take more space than is at our disposal, so important is the material already in hand and so many are the seeds planted for a later harvest. We shall have to content ourselves with the mere statement that the illustrations, which will be even more beautiful and stimulating than ever, will be buttressed by articles of unusual practicality, articles that tell how, so far as it is possible to do so, to bring theory and dreams to realization. And so we venture to hope that the *House Beautiful*, in what it will offer each month, may contribute something to make your New Year a happy one.

#

FIX IT NOW is a slogan which, if adopted and acted upon by the people of the United States, would do much to solve the present problem of unemployment. It is a practical suggestion made by Colonel Woods as one means of dealing with this complicated situation and one that should appeal to both the selfish and the altruistic motives of every home owner. For we should all be delighted to have given us such an excellent excuse for starting to build the new house we have long been planning, adding a breakfast-room to our old house, repapering the hall of our apartment, or doing any of the thousand and one odd jobs about the home that we can well afford to do and yet have felt it rather extravagant to undertake. With the slogan 'Fix it now' ringing in our ears we can carry through such plans with a clear conscience, and at the same time feel that we are doing our bit toward relieving at least a fraction of the suffering the next few months are bound to bring to workmen tramping the streets in search of a job.

#

EVERYONE knows that a large proportion of the population of the United States will 'walk a mile for a camel,' but how many know that a honeybee will fly eight miles for a minute load of nectar?

The United States Department of Agriculture has just proved this surprising fact by what we think was a rather mean trick on the bees. Out in Wyoming they placed some hives eight miles from the nearest supply of nectar, and found that the bees flew this distance regularly and returned to their hives. Although we are particularly fond of honey, we could not en-

joy a single drop of it if we felt that some poor exploited bee had been forced to fly sixteen miles to get it, and who could be heartless enough to buy a pound comb if he stopped to consider that its manufacture had entailed a flight of approximately 300,000 miles?

If the Department of Agriculture, now that it has proved its point, does n't reward these worthy insects by moving their hives right into the middle of those far-off alfalfa fields, we shall consider it our duty to report them to the S. P. C. A.

#

ANOTHER rather horrid trick was recently played upon some well-meaning but talkative bullfrogs inhabiting a lily pond near a California hotel. Their midnight conferences and concerts interfering with the sleep of hotel guests, every known method of exterminating frogs was tried without the slightest success. Finally, learning that frogs sing only under cover of darkness, the manager illuminated the pool every night with electric flood lights. Now, baffled and abashed by this vivid illumination, the frogs sit and wait dumbly for a night that never falls, while the hotel guests sleep in peace.



THIS PICTURE of Dorothy Stacey Brown was taken during a trip in Canada, where she gathered material for her present article

#

WE learn from the Garden Club of America that an Alpine Garden Society has recently been founded in England which already has several hundred members and has held two very successful shows. American gar-

deners interested in rock gardens are cordially invited to join this society, which issues bulletins, gives expert advice on the construction of Alpine gardens, suggestions with regard to the choice of plants, and so forth.

All these advantages may be procured for an annual subscription of \$2.50, which may be sent with full name and address to the Honorable Treasurer, Dr. P. L. Guiseppi, 'Frevose,' Felixstowe, Suffolk, England. Or American checks, payable to the Alpine Garden Society and sent to Mrs. Clement S. Houghton, 152 Suffolk Road, Chestnut Hill, Massachusetts, will be forwarded and further information given if desired.

#

INTERESTING tests are being made in New York City to discover how streets may be made lighter in spite of the increasing number of skyscrapers. In one test lighting engineers took readings throughout the day, using the eighteen-story Ritz-Carlton Hotel, faced with dark brick, and a twenty-two-story building in the next block, faced with a light matt-glazed terra cotta, as their stations. The results showed that light reflected into the street by the latter building averaged throughout the day 50 per cent greater than that recorded by the opposite hotel. It seems probable, as a result of such practical tests, that high buildings in all large cities of the future will be built in light colors, though with a finish that will reflect light without glare, so that eventually our cities will be lighter, in spite of their skyscrapers, than they now are with their canyon walls of red brick and other dark-colored materials.

#

OUR cover design this month is by Cecil A. Northrup, Grand Rapids, Michigan, two of whose designs are included in our Eighth Annual Cover Exhibit.

WE are especially glad to publish the story by Mary A. Nash on her kitchen. Our first acquaintance with Mrs. Nash was upon the occasion of her visit to our Home Builders' Service



GUY H. LEE seems to enjoy fishing on the coast of South Carolina almost as much as practising landscape architecture in Boston

Bureau several years ago, when she asked our architectural department to design a house for her, a house that should be framed around a new old-fashioned kitchen which was then already carefully worked out in her own mind. The consummation of this visit was another meeting a short time ago when the editor took tea in the same kitchen, now complete to the last delightful detail, and discussed the article which is printed in this issue. Mrs. Nash is one of a group of Cambridge women who organized the Cambridge Home Information Center. She will also be remembered as the author of 'Kitchen Kettles,' published in the February 1929 issue, an article that brought forth more letters of inquiry than any we have recently published.

A PROFESSOR of English at Smith College, Mary Ellen Chase is also the author of several books, and recently won the prize offered by the *Pictorial Review* for the best short story.

Dorothy Stacey Brown finds time between her trips to Europe to write of her discoveries in foreign fields of decoration.

AMONG our architects this month are Robert Rodes McGoodwin, outstanding Philadelphia architect, Heth Wharton of Los Angeles, and Howard T. Fisher, a Chicago designer whose work is distinctly modern in inspiration.







### USING A CORNER TO ADVANTAGE

*Into a curving wall, bookshelves evenly divided into squares the exact size of aluminum foil covering the walls are attractively placed between two large windows. They are painted a bluish green, as are the radiator covers and the Venetian blinds — a color that is repeated in the upholstery of chair and curved seat. Reading lights are concealed in the sections, which pull out like drawers. In the office of the Frances Hooper Advertising Agency. Howard T. Fisher, Designer*



# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



## MY KITCHEN

*A Room that combines the Efficiency of the New with the Livableness of the Old  
and where Cooking becomes a Fine Art*

BY MARY A. NASH

I WAS not satisfied with my kitchen. I love to cook and I had chosen cooking as my manual labor in the home, because cooking requires the most brains of all the household processes and is the least monotonous. But I was not satisfied with my surround-

ings. I wanted modern technique in my kitchen, with the units of work centralized, but that was not enough. I wanted something more human than mere technique. The modern kitchen is efficient, but not very human. The old New England kitchen was

very human and often very beautiful, but not efficient. Why not combine the two, and have the beauty of the old with the efficiency of the new?

Pondering on these things, I wandered through the Early American wing of the

*Photograph by Charles Daring*



THIS CORNER OF THE ROOM, with its heavy beams, quaint dresser, and broad fireplace, suggests the home-like quality of an old New England kitchen

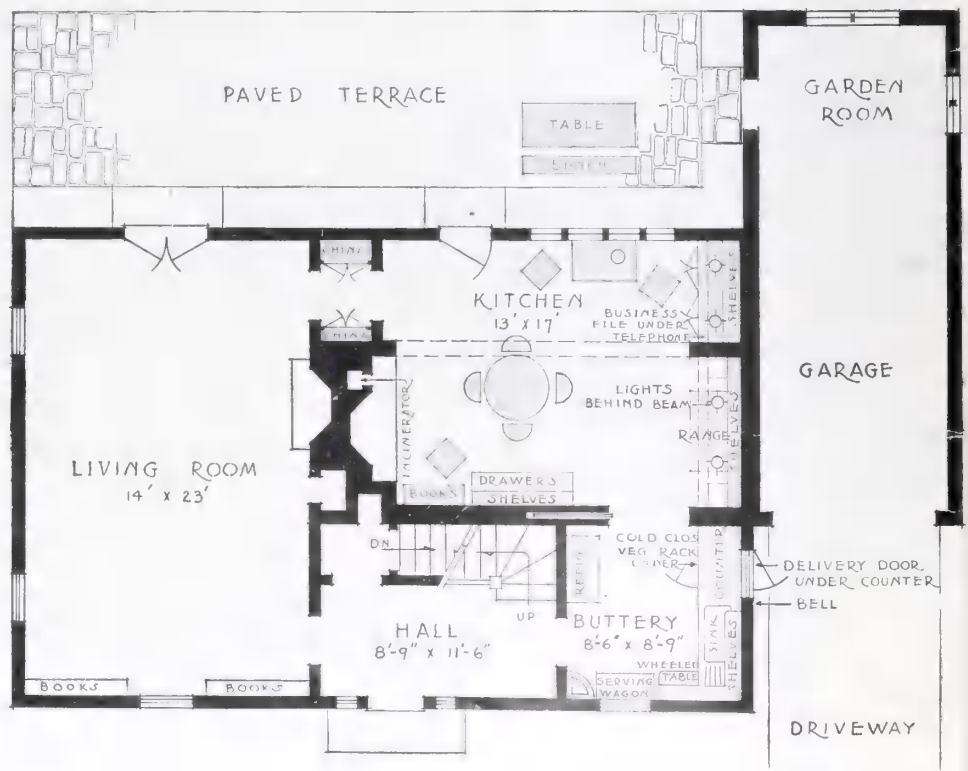




OPPOSITE THE OLD-FASHIONED HEARTH is this up-to-date cooking unit, with a ventilating shaft behind the electric stove and concealed lighting above. On either side are ranged all the necessary cooking utensils. The sliding door beyond leads to the buttery, with its sink convenient to the stove, yet well out of sight

Metropolitan Museum in New York. A sketching permit allowed me to sit and study the beautiful rooms; and there was conceived the idea of a kitchen with the spaciousness, the living quality, of the old New England kitchen, with its fireplace, its old beams, its unpainted woodwork, which grows more beautiful with age, its casement windows and the door opening directly upon the terrace and the garden, its table where the family ate, its quaint dresser with old china, pewter, and glass, its braided rugs on the floor — a kitchen which would again become the centre of family life, but a kitchen equipped with electricity, with modern technique, with its utensils grouped according to function around the units of work, with no waste motion, and with coördination of effort and conservation of energy.

I decided to build a house, and to draw the plans myself. I set to work. I studied old New England kitchens. I studied peasant kitchens in France, with their beautiful old furniture. I went to the Paris Electric Light Company and visited the six little kitchens fitted up there for cooking by electricity. I copied from them the very modern lighting behind a beam over the stove. I talked with Monsieur Dumont, a *cordons bleu*, who is teaching the women of the provinces to cook



THIS PLAN shows the well-thought-out arrangement of working units. The kitchen faces south and the buttery northeast, giving the kitchen the benefit of a cross draft in summer and the afternoon sun in winter





OLD-FASHIONED LATTICE WINDOWS with leaded panes open upon the terrace, and under them is a table by which the housewife may sit to sew or read or write the week's menus. Conveniently placed in the cupboard are files for receipts, bills, and so forth. The main dining table occupies the centre of the room





*A DOOR opens from the kitchen to the paved terrace, making this easily accessible for out-of-door meals and for the simple chores connected with the preparation of food*

by electricity in place of wood, skipping the use of coal and gas. He is also trying to preserve the traditions of fine cooking.

As my plans evolved I decided that if we are to live and work and play in the kitchen, we must connect it directly with the garden. I put my kitchen on the most attractive corner of the house, facing south. The buttry is to the northwest, giving cross draft, and it is a cool spot in summer and in winter gives me the afternoon sun. A flagged terrace extends along the whole southern side of the house with doors opening from both living-room and kitchen, connecting the two. Outside the kitchen door are a bench and a work table where vegetables can be prepared and where we can eat in the sun in early spring, and where an awning shelters us in midsummer. This corner of the terrace is sheltered and given privacy by an extension of the garage, which serves as a workshop for garden processes. Space is left near the house for flowers and vines, so that the garden is an extension of the living part of the house.

AS I worked on my plans, I was inevitably drawn to consider the processes of work to be carried on in the kitchen — what is called the routing of work. My kitchen measures seventeen by fourteen feet, with a buttry opening out of it. The processes of preparing and cooking of food group themselves around four units of work — the refrigerating unit,

the mixing unit, the preparing and cleaning unit, and the cooking unit. The working area of my kitchen, including those four units of work, is contained in a space of sixteen feet by eight feet nine inches. The rest of the kitchen is used for eating and living. The end of the living-room is planned for more formal dining, but the kitchen is so popular that the living-room is used less and less.

I did not want to put the sink in the kitchen. The sink is and necessarily must be untidy and uninteresting at certain times of the day, and it is often convenient to rinse and stack the dishes and leave them for future washing. I decided I must have the old-fashioned buttry or scullery as an adjunct to my kitchen. This buttry is an essential part of the kitchen plan. It opens out of the kitchen with a wide sliding door, so that several people can work at the same time there. It contains the refrigerator and the sink, which is five feet from the range. Of course the mixing unit had to be near the sink, so that went into the buttry, with narrow shelves over the mixing table for spices, and glass containers for flour, sugar, and such. Over the mixing table is a wooden rack for knives, spoons, and can opener, which I copied from an old German kitchen. I have three different levels for work in the buttry, which is necessary if we consider our posture and also if people of different heights are working there together. Under

the wooden counter at the left of the sink is the delivery door, opening upon the driveway to the garage, through which milk, laundry, groceries, ice cream, are delivered, keeping the men's muddy feet out of the kitchen. This closet also serves as a cold closet in winter, with a rack for vegetables. On one side of this closet is the shelf for cleaning materials, which I put there because it did not fit into my design over the sink.

THE buttry is not a china closet. I have separated the storing of china, utensils, and supplies into two groups, under the heads of 'everyday use' and 'occasional use' or 'peak load.' Above the sink I put the dishes in daily use, in fours. Above the mixing table I put, in small containers, the supplies for daily use. The dishes for occasional use are kept in the cupboards with wooden doors, which go from floor to ceiling on both sides of the passage between the kitchen and living-room, and the supplies and utensils for occasional use are kept in the cupboard on the extreme left of the range. Above this cupboard are the cake and bread boxes, the bread board and knife, and the toaster.

The cooking range is given the place of dignity in the kitchen, opposite the fireplace, with plenty of room around it for the various utensils needed for cooking as a fine art. Over the range is a cased beam with the lights with opal shades and a ventilating shaft



behind it. This I copied from the Paris Electric Light Company. The ventilating shaft goes up to the roof with an electric fan installed there. The heating of my house is a recirculating system, with hot air heated by gas and made moist by a humidifier, and the house is insulated with cork. If I did not dispose of the cooking odors, they would reappear in the parlor or bedroom. When there is no cooking going on, the shaft is closed to preserve heat. The range is flanked on either side by slate shelves with their clean black surface which never needs renewing, and under the shelves are pot hooks sliding on a rod, for frying pans and shallow kettles.

Everything connected with cooking can be artistic. Kettles of shape adapted to their use, softly rounded frying pans, the straight-sided stock pot with its lovely handles, copper casseroles with silver lining, earthen casseroles of red and green, bottles of condiments and sauces, wooden spoons of different shapes and sizes — all these group themselves around the cooking range, ready at hand for the cook, and becoming a study endlessly interesting to the housewife.

A GLIMPSE OF THE BUTTERY from the front hall, showing the sink with plates ranged above it



THE BUTTERY CONTAINS the sink, the refrigerator, and the mixing table, and here are kept the dishes and materials in daily use. Under the wooden counter is a delivery door through which supplies may be delivered



Opposite the range is the fireplace. It is a modern adaptation of the fireplace in the old Capen house at Topsfield, a copy of which is in the Metropolitan Museum in New York. One of the peculiar features is the curve from the beam over the brickwork to the beam overhead. This curve is plastered. The contrast of plaster and wood is very characteristic of the early period, and I have carried it out throughout the house. On one side of the brickwork, where the brick oven of old days would be, is the modern incinerator with its black door, which takes care of the garbage and waste of the house. In the corner by the fire is a comfortable chair (removed when the picture was taken). Beside it is a bookrack for lamp, books, magazines, with the lower shelf reserved for books, toys, and games for the children. The dining table is in the middle of the room. On one side of it is the dresser which holds silver and linen. In the cupboard at the right of the dresser are all the materials for making a salad, — oils, vinegars, and sauces, — which can be mixed right there and served in the plates from Toulouse. I copied the dresser from an old English one which I saw in New York, and the plaster background is lovely for my French china. The floor of the kitchen is of tile, set with wiped joints and waxed and polished. The woodwork is of country pine, stained and waxed.

The old-fashioned lattice windows, with leaded panes, open upon the terrace. Under the windows is a table, with sewing basket and lamp for the early dusk of winter afternoons. Near at hand, in the cupboard, is my file for receipts, bills, and my portable typewriter. Above in a small cupboard is the telephone. Here I can write my week's menus, make out grocery lists, jot down what I spend, and do the business of housekeeping. If the housewife can (Continued on page 74)

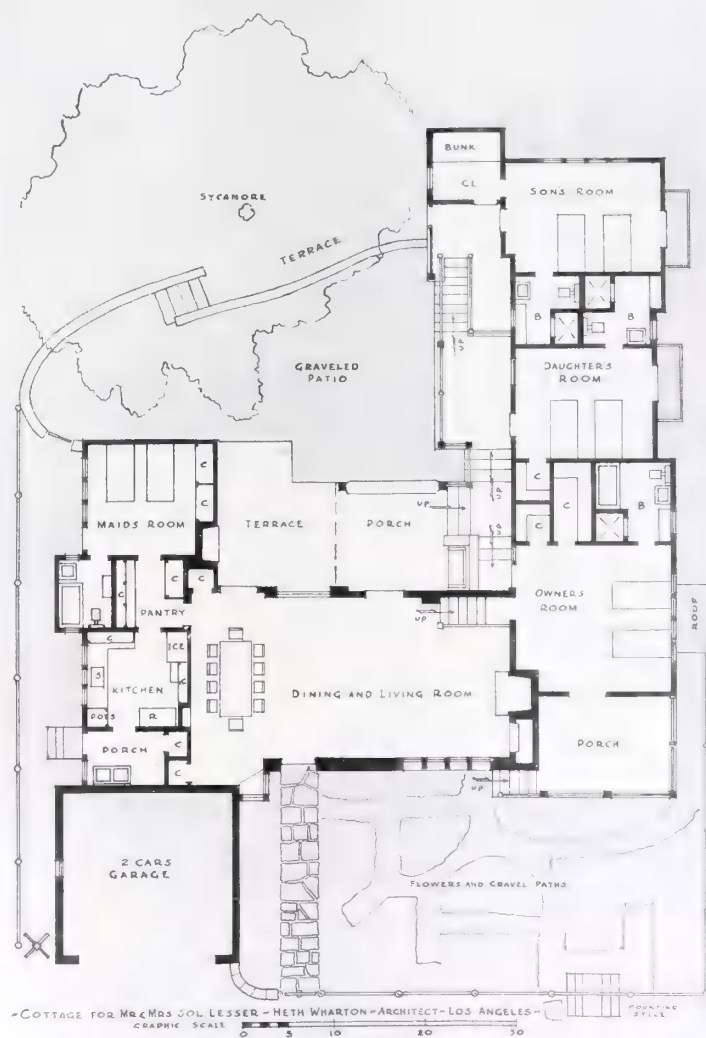




## A RANCH HOUSE IN CALIFORNIA

*The House of Mr. and Mrs. Sol Lesser, Santa Monica, California, awarded honorable mention in the Third House Beautiful Small-House Competition*

HETH WHARTON, ARCHITECT



THIS INFORMAL COUNTRY HOUSE was designed to fit both in plan and in elevation the traditional ranch life of early California Americans. The white-washed walls are partly of board and batten and partly of hollow concrete blocks about the size of old adobe bricks.





THE PORCH AND TERRACE here provide an out-of-door living-room both shaded and sunny, and at one end of the terrace is a fireplace which completes the charm and comfort of this very livable patio







THE BROAD LIVING-ROOM WINDOW frames a picture of the sunlit terrace beyond, which in itself forms an open-air living-room. All the furniture in the house is composed either of original early New England pieces or of handmade reproductions





THE DINING END of the living-room and the low ceiling are covered with wide grooved boards of natural-finish pine forming a contrast with the walls of whitewashed concrete blocks on the other three sides of the room. Over the fireplace hangs a batik depicting historical scenes of covered-wagon days. The short stairway leads to the owner's room



# LAMPS IN THE DECORATIVE SCHEME

*Of Hundreds to Choose from, One is usually Right*

BY MARGARET THOMPSON AND CHRISTINE FERRY

THE choice of a lamp is a matter which is deserving of most thoughtful consideration. It is to be regarded not only for its light-giving qualities, but as an ornament which is destined to play an important part in the success of the decorative scheme — a beautiful object with which one will be content to live for an indefinite period.

Whether expressive of richness and beauty or of extreme delicacy and grace, a lamp needs to be considered in relation to the character of the room in which it is to be used. Although not necessarily representative of the same period style, it should harmonize in weight, color, and line with the other furnishings. To achieve this result, it is essential to keep in mind a very definite idea of the type of lamp which is needed, or the attention is likely to be distracted by the endless variety which is offered for selection.

From the inception of electricity, so much attention has been focused upon its practical usefulness, and we have been so busy with the installation of necessary equipment, that, to a large degree, old lighting fixtures have merely been given new electrical attachments, and the subject of harmonious lighting appointments has seldom received the attention which was its due.

Although present-day engineers are quite as keenly interested as their predecessors in increasing the efficiency of modern methods of interior lighting, designers and craftsmen are coöperating in the production of lighting fixtures which are a long step in advance of anything which has gone before, and in no phase of such equipment is the change more manifest than in the modern lamp.

There has also been a vast improvement in the character of the accompanying shades. No longer are they of the Easter-bonnet type, heavily festooned with gold lace and weighted with tassels and fringes, or constructed of overdecorated glass, but are now made of parchments and silks of beautiful texture, simply decorated with only enough design to complement the base.

As shades have become simpler, more care has been given to their form. They are beautifully proportioned and vary in contour



*SIMPLE AND BEAUTIFUL in line, this lamp in the form of an old English candlestick with shade of cream-colored silk is an admirable example of good taste in selecting a practical and harmonious desk lamp. Courtesy of MCBURNEY & UNDERWOOD*

to relate to the base which they accompany. Surfaces and textures are carefully considered and the materials chosen so as to enhance the base and complement one another to the point where they become one. Instead of the design motif on the patterned base being faithfully repeated on the shade, as so often in the past, the shade now carries

just enough pattern to unite it with the base, but not to vie with it. It is a safe rule to follow that either lamp or shade shall be the predominant part of the design, and not both of equal interest. In the accompanying illustrations will be seen a celadon base which carried a most decorative shade, but is in itself simple enough to be subordinate to the shade. Another picture shows a more elaborate Wedgwood base contrasted with a plain shade.

Lamps may be grouped into three classes — those designed for purposes of general illumination, those planned for utility, such as reading and bridge lamps, and those which function for decorative lighting.

Of this latter group, the illustrated lamp having a seventeenth-century carved ivory figurine base and a shrine-shaped shade so designed as to shed the light downward upon it is an excellent example. Here we have a lighting fixture which serves the dual purpose of beautifying an ornament and providing subdued lighting to a hall or apartment where direct lighting for practical purposes is not required.

There are figures of many other types in carved ivory, jade, turquoise, crystal, or porcelain which may be utilized for lamp bases of this character, and the transparency of rose quartz is sometimes made more luminous by interior lighting, as well as by that which is shed downward upon it.

A carved wood base, representative of the wave movement so often seen in Japanese ornament, has been used to support Kwan Yin, the Goddess of Mercy, and this, in turn, is attached to a metal base to provide necessary weight. The contour of the shade complements the figurine, and the polished surface of the ivory is reflected in the texture of the warm écru crêpe satin with which it is covered.

A batiked border, in a color lighter in tone than the body of the material, softens the outlines of the frame and makes a happy transition from the ornamental base to the plain surface of the shade. Behind the figure, on the inside of the shade, a batiked medallion is so reflected by the light as to suggest a luminous halo to the goddess. A carved



ivory finial ornaments the top of the shade, and coral beads, echoing the coloring in the drapery on the figure, provide a decorative drop to the lighting fixture.

In this hall, this very decorative lamp has been placed upon an oblong lacquer stand which raises it a few inches above the table top, and a gold-leaf screen provides a delightful background.

Most successful and interesting lamps, intended for purposes of general illumination, are made from porcelain, pottery, or alabaster urns or jars. Whether these are antiques or copies of museum originals, they should be beautiful in line, color, and decoration, and have interest because of the craft which they represent.

Decorators are using such pieces successfully in lamps to be used in rooms of varied types, each lamp being expressive of certain characteristics which are in harmony with the room in which it is to be used. In almost every household some treasured possession can be utilized for this purpose. The light accentuates the beauty of the piece, and the right shade will complement its design.

In one such instance there has been used an antique Wedgwood urn having a marbled finish in a purplish-brown tone, somewhat resembling the color which in textiles is called eggplant. To give height and solidarity to this lamp base, the ornamental urn-shaped vase has been mounted on a wood block, marbled to correspond with the Wedgwood, and this in turn mounted on a metal base finished in the ivory tone of the relief decoration.

The shade chosen to accompany this base



A MODERN REPRODUCTION of an antique Korean celadon pottery jar provides the base for this interesting lamp. The octagon shade, having four wide and four narrow panels, is covered with écru silk painted with Chinese birds and figures and then veiled with écru georgette. Courtesy of YAMANAKA

is round, in harmony with the contour of the urn, and is made of rosy mica which reflects the coloring in the base. It is made with the dull surface on the outside and the shiny surface on the inside, reflecting the light to the best possible advantage and yet avoiding the glare which would result from the use of a polished surface on the outside. It is also to be noted that the contrasting finishes reflect the surface of the gleaming marbled body and the duller texture of the relief. A narrow line of gold edges the shade.

This lamp has been placed upon an antique marble-topped commode, such as would suitably be used in a formal French drawing-room, and groups very effectively with old *tôle* containers for plants or flowers. The urns in the illustration are very beautiful in shape, have small leaf-shaped ornaments in gold at the corners of the base, and are quite unusual in being decorated in color on a black ground.

A modern reproduction of an antique Korean celadon pottery jar provides the base for another interesting lamp. It is mellow and rich in tone and blends most beautifully with furnishings and appointments that have weight, dignity, and richness, such as found in Italian or early English rooms.

It is ornamented with a scroll design in

DECORATIVE LIGHTING is the chief function of this Oriental lamp, a shrine-shaped shade casting light downward upon the carved ivory figurine base. On an oblong stand with a gold-leaf screen for background it is particularly effective. Courtesy of YAMANAKA





# LAMPS IN THE DECORATIVE SCHEME

*Of Hundreds to Choose from, One is usually Right*

BY MARGARET THOMPSON AND CHRISTINE FERRY

THE choice of a lamp is a matter which is deserving of most thoughtful consideration. It is to be regarded not only for its light-giving qualities, but as an ornament which is destined to play an important part in the success of the decorative scheme — a beautiful object with which one will be content to live for an indefinite period.

Whether expressive of richness and beauty or of extreme delicacy and grace, a lamp needs to be considered in relation to the character of the room in which it is to be used. Although not necessarily representative of the same period style, it should harmonize in weight, color, and line with the other furnishings. To achieve this result, it is essential to keep in mind a very definite idea of the type of lamp which is needed, or the attention is likely to be distracted by the endless variety which is offered for selection.

From the inception of electricity, so much attention has been focused upon its practical usefulness, and we have been so busy with the installation of necessary equipment, that, to a large degree, old lighting fixtures have merely been given new electrical attachments, and the subject of harmonious lighting appointments has seldom received the attention which was its due.

Although present-day engineers are quite as keenly interested as their predecessors in increasing the efficiency of modern methods of interior lighting, designers and craftsmen are coöperating in the production of lighting fixtures which are a long step in advance of anything which has gone before, and in no phase of such equipment is the change more manifest than in the modern lamp.

There has also been a vast improvement in the character of the accompanying shades. No longer are they of the Easter-bonnet type, heavily festooned with gold lace and weighted with tassels and fringes, or constructed of overdecorated glass, but are now made of parchments and silks of beautiful texture, simply decorated with only enough design to complement the base.

As shades have become simpler, more care has been given to their form. They are beautifully proportioned and vary in contour



*SIMPLE AND BEAUTIFUL in line, this lamp in the form of an old English candlestick with shade of cream-colored silk is an admirable example of good taste in selecting a practical and harmonious desk lamp. Courtesy of McBurney & Underwood*

to relate to the base which they accompany. Surfaces and textures are carefully considered and the materials chosen so as to enhance the base and complement one another to the point where they become one. Instead of the design motif on the patterned base being faithfully repeated on the shade, as so often in the past, the shade now carries

just enough pattern to unite it with the base, but not to vie with it. It is a safe rule to follow that either lamp or shade shall be the predominant part of the design, and not both of equal interest. In the accompanying illustrations will be seen a celadon base which carried a most decorative shade, but is in itself simple enough to be subordinate to the shade. Another picture shows a more elaborate Wedgwood base contrasted with a plain shade.

Lamps may be grouped into three classes — those designed for purposes of general illumination, those planned for utility, such as reading and bridge lamps, and those which function for decorative lighting.

Of this latter group, the illustrated lamp having a seventeenth-century carved ivory figurine base and a shrine-shaped shade so designed as to shed the light downward upon it is an excellent example. Here we have a lighting fixture which serves the dual purpose of beautifying an ornament and providing subdued lighting to a hall or apartment where direct lighting for practical purposes is not required.

There are figures of many other types in carved ivory, jade, turquoise, crystal, or porcelain which may be utilized for lamp bases of this character, and the transparency of rose quartz is sometimes made more luminous by interior lighting, as well as by that which is shed downward upon it.

A carved wood base, representative of the wave movement so often seen in Japanese ornament, has been used to support Kwan Yin, the Goddess of Mercy, and this, in turn, is attached to a metal base to provide necessary weight. The contour of the shade complements the figurine, and the polished surface of the ivory is reflected in the texture of the warm écru crêpe satin with which it is covered.

A batik border, in a color lighter in tone than the body of the material, softens the outlines of the frame and makes a happy transition from the ornamental base to the plain surface of the shade. Behind the figure, on the inside of the shade, a batik medallion is so reflected by the light as to suggest a luminous halo to the goddess. A carved



ivory finial ornaments the top of the shade, and coral beads, echoing the coloring in the drapery on the figure, provide a decorative drop to the lighting fixture.

In this hall, this very decorative lamp has been placed upon an oblong lacquer stand which raises it a few inches above the table top, and a gold-leaf screen provides a delightful background.

Most successful and interesting lamps, intended for purposes of general illumination, are made from porcelain, pottery, or alabaster urns or jars. Whether these are antiques or copies of museum originals, they should be beautiful in line, color, and decoration, and have interest because of the craft which they represent.

Decorators are using such pieces successfully in lamps to be used in rooms of varied types, each lamp being expressive of certain characteristics which are in harmony with the room in which it is to be used. In almost every household some treasured possession can be utilized for this purpose. The light accentuates the beauty of the piece, and the right shade will complement its design.

In one such instance there has been used an antique Wedgwood urn having a marbled finish in a purplish-brown tone, somewhat resembling the color which in textiles is called eggplant. To give height and solidarity to this lamp base, the ornamental urn-shaped vase has been mounted on a wood block, marbled to correspond with the Wedgwood, and this in turn mounted on a metal base finished in the ivory tone of the relief decoration.

The shade chosen to accompany this base



A MODERN REPRODUCTION of an antique Korean celadon pottery jar provides the base for this interesting lamp. The octagon shade, having four wide and four narrow panels, is covered with *écru* silk painted with Chinese birds and figures and then veiled with *écru* georgette. Courtesy of YAMANAKA

is round, in harmony with the contour of the urn, and is made of rosy mica which reflects the coloring in the base. It is made with the dull surface on the outside and the shiny surface on the inside, reflecting the light to the best possible advantage and yet avoiding the glare which would result from the use of a polished surface on the outside. It is also to be noted that the contrasting finishes reflect the surface of the gleaming marbled body and the duller texture of the relief. A narrow line of gold edges the shade.

This lamp has been placed upon an antique marble-topped commode, such as would suitably be used in a formal French drawing-room, and groups very effectively with old *tôle* containers for plants or flowers. The urns in the illustration are very beautiful in shape, have small leaf-shaped ornaments in gold at the corners of the base, and are quite unusual in being decorated in color on a black ground.

A modern reproduction of an antique Korean celadon pottery jar provides the base for another interesting lamp. It is mellow and rich in tone and blends most beautifully with furnishings and appointments that have weight, dignity, and richness, such as found in Italian or early English rooms.

It is ornamented with a scroll design in

DECORATIVE LIGHTING is the chief function of this Oriental lamp, a shrine-shaped shade casting light downward upon the carved ivory figurine base. On an oblong stand with a gold-leaf screen for background it is particularly effective. Courtesy of YAMANAKA







IN A FEMININE SITTING-ROOM a white alabaster lamp is charmingly appropriate. Modern decorators are using these classical designs in new ways. Courtesy of the PILLOW SHOP and COOPER-WILLIAMS, INC.

SUCCESSFUL LAMPS are often made from porcelain or pottery jars. In this case an antique Wedgwood urn has been mounted on a wood block painted to match its marbled finish. The shade is of rosy mica. Courtesy of DIANE TATE and MARIAN HALL, Decorators



THIS MODERN BRIDGE LAMP has a gracefully curving standard of gilded metal, constructed in overlapping sections like the sheath of a flower stalk, which finishes with a bell-shaped shade of peach taffeta. Courtesy of RUTH COLLINS

relief and surfaced with a grayish-blue glaze having a tinge of green — a glaze which, like the original, somewhat resembles jade in texture and has a satiny feeling to the touch. This base is supported on a teakwood stand and is topped with an octagon shade having four wide and four narrow panels smoothly covered with écru silk painted with Chinese birds and figures and then veiled with georgette of the same color as the silk.

In the evening, the colorful painted figures are silhouetted against the light in delightful contrast to the monotone base, while in the daytime the decorated shade does not intrude itself upon the consciousness. It is beautifully proportioned and shaped so as to throw light over a considerable area.

A cornelian finial and drops add a touch of color which is in delightful contrast to the color of the base. It is pictured on an oak table with a carved border which is in keeping with the relief design on the lamp base.

In a feminine sitting-room or boudoir, a white alabaster lamp is charmingly appropriate. Our illustration shows a lovely example of the vogue for white lamps and white shades. This shade is of white taffeta with a hand-painted wreath of flowers in

pastel colors. The lamp and furniture are of traditional classical design, but they have the directness and simplicity of the modern decorative movement. Such pieces are being used by many of the skilled decorators in modern interiors, thus expressing the tendency to use old forms in a new way.

As pictured, it has been placed in a room with delicate green walls. The whiteness of the lamp has been accented by placing it in front of the Directoire mirror, framed in marbled wood with a black panel carrying gilded wood carvings. On the table top, a pink waterlily in a Lowestoft dish repeats the delicacy of coloring and exquisite distinction of clean-cut form found in the other appointments.

Although modern bridge lamps are a long step in advance of the stocky floor lamps of a decade or more ago, with their ponderous fringe-laden shades, even now, regardless of the forests of floor lamps of various types which are being shown, it is difficult to find one that is both practical and beautiful in form.

The one selected has a gracefully curving standard of gilded metal, constructed in overlapping sections (Continued on page 78)



# UP-TO-DATE REËNFORCEMENTS FOR THE TOWEL CLOSET

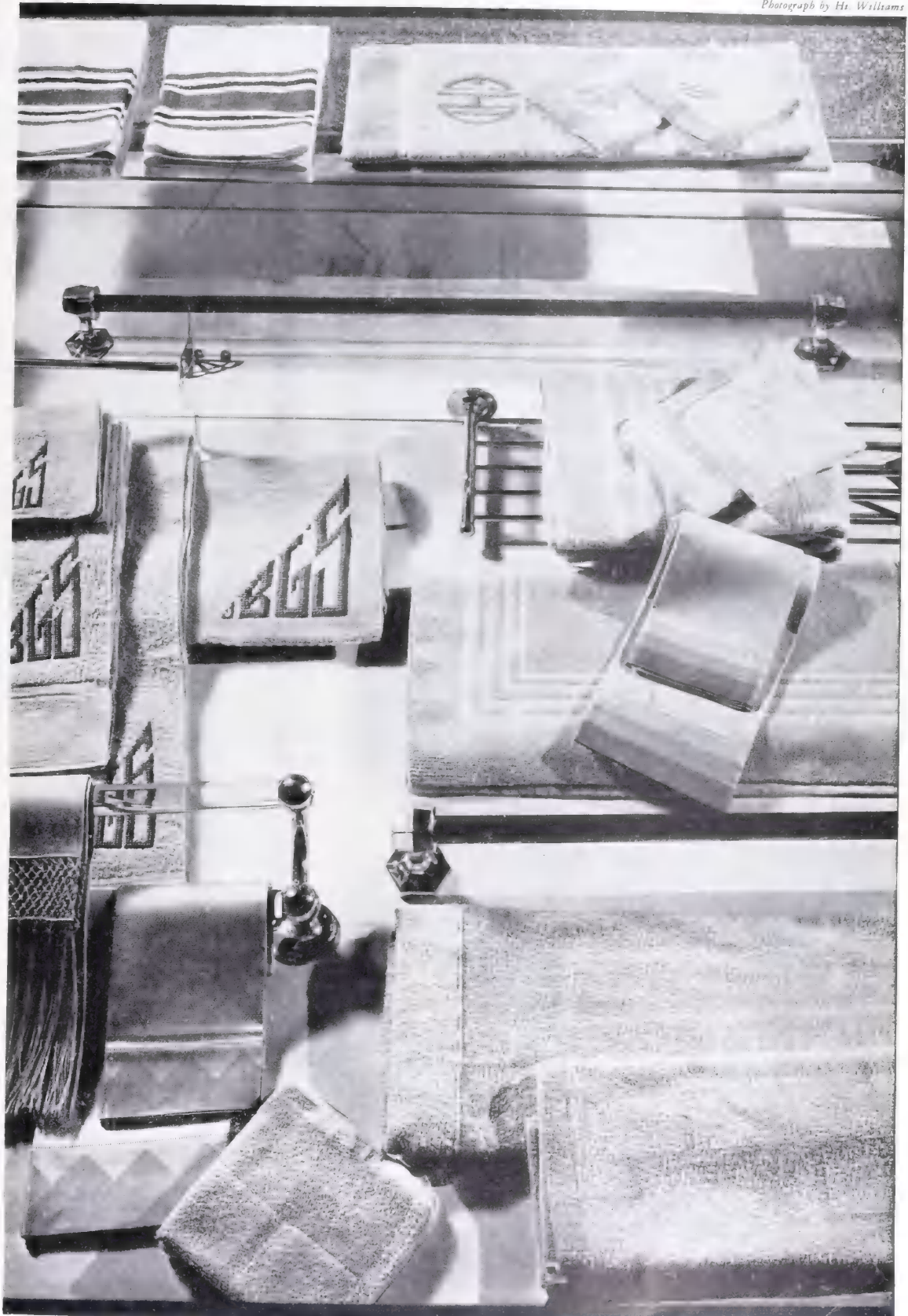
*There is this year Great Variety in Towels in both Color and Pattern, so that your Selection from those illustrated on this page may be either Austere or Gay according to your Personal Tastes*

IN THE GAY CLASS are the Turkish towels at the top — white boldly striped with black and red. These come also striped with black and blue, green, orange, and violet. From B. ALTMAN. Beside, at the right, is a group in pastel peach, with deeper borders of chenille. The monograms are shaded. These come in a great range of delicate colors. From HAAS LINEN SHOP

EXT BELOW at the left is a contrasting group in a delicate fawn color with the hand-cross-stitched monograms in shades of brown. The matching linen hand towels with fringed ends are reminiscent of a nineteenth-century linen chest. These and the cream-colored huckaback towels below with damask borders in triangular pattern are from MOSSÉ

THE FOREGROUND at the right is one of the new three-tone reversible patterns. In white, with yellow and green, it is named 'Palmetto.' It comes in other well-thought-out color combinations. From B. ALTMAN. Just above is a new version of an old stand-by, a beautiful soft-textured towel in solid colors with white stripes. This is a clean tempting blue, but it comes in other clear soft colors. With this group are shown harmonizing linen towels, of blue huckaback with a border of shaded striped damask, all from MC-UTCHEON. All bathroom fixtures are from the BRASSCRAFTERS

Photograph by H. Williams







THE SPLENDID NATURAL BACKGROUND of this garden has been utilized with great effect in planning its appropriately informal design and planting. Guy H. Lee, Landscape Architect

# AN EASILY CARED FOR GARDEN

*The Garden of*  
*Mrs. F. Murray Forbes*  
*in Wellesley, Massachusetts*

By  
GUY H. LEE

planted with all the lovely little perennials that relish a stony bed. To give strength to the planting design and to provide color in winter, we planted here and there at the top of the wall the Waukegan juniper, which in four years has cataracted itself nearly to the foot of the wall. This is echoed from below by two handsome individual specimens of the dwarf Tamarix Savin juniper, placed at either end of the wall. On the slope behind are various yews and spreading junipers, which eventually will make a solid bank of green. Among these at either end are dogwoods and crab apples.

In the northwest corner of the garden is a niche, slightly higher at the back than the planted wall which ends against it, and with a paved floor. It was intended to roof this with thatch on hand-hewn oak supports, but the sun streams in there so alluringly in winter and early spring that the roof was abandoned. Indeed it is astonishing how many days there are in midwinter when it is a delight to sit in this garden niche, completely removed from any contact with the workaday world.

Being committed to a stone wall at the back, we used stone walls for the enclosure of the other three sides, but in this case, though of similar stone, they were laid up with mortar joints and finished off with a two-inch coping of bluestone. These walls are low and broad, as the garden is very remote from anything intrusive on the outside. In order to make the most of the view toward the river, we broke the wall on this side with three panels of wrought-iron grille. This is light and delicate in design to contrast with the heavy stone walls, and has rather a Spanish feeling. Although not enough to make it seem exotic. As seen from the garden cutting

IN these days of much-increased cost of upkeep, a large garden often proves a rather expensive luxury, and very frequently the landscape architect is called on to lay out 'a small garden that one general outside man can take proper care of.'

While in a former partnership with Harold Hill Blossom, Landscape Architect, I had the pleasure of laying out such a garden for Mrs. F. Murray Forbes, only in this case it was to be scaled down to what Mrs. Forbes herself could take care of. The Forbes place is in Wellesley, and the house is set on a high bluff overlooking the Charles River, with a wide view to the southwest over the Dover hills.

Between the house and the river is a steep bank about sixty feet high, and at the time I

was called in there existed, about halfway down the bank, a shapeless sort of terrace about twenty feet wide. Protected by the high bank from the north wind, this flat area made a warm and delightful place to sit out of doors at almost any time of year, and the owners wished to have a garden designed to fit into this terrain.

It was a lovely piece of ground to work with, and the garden almost designed itself. The flat area was too narrow for its length, so we widened it, cutting into the bank to the height of five feet at the back, and building out with the excavated material at the front. Cutting into the bank gave us a chance to build one of the garden's most delightful features, a field-stone wall, laid with good peaty loam in all the joints, and with crevices



across the rippling blue of the river, this rail is a lovely feature, to balance the beauty of the planted wall opposite.

Since the enclosure is small, most of it is given over to flowers. Its design is very simple, with wide central paths and a narrower path about the edges of the garden, all in grass. To add variety and an air of informality this outer path is treated differently on different sides of the garden. On the entrance end, and along the river side, it runs next the wall. At the far end there is a bed between path and wall, and again a very narrow bed between the path and the planted wall at the back of the garden. These little departures from strict symmetry save the garden from stiffness and add interest.

The centre of the garden has been widened by cutting two feet both ways out of each bed corner, giving a central square. Instead of placing the ubiquitous sundial at this point, the desirable architectural note is provided by small stone lions seated on the posts at either side of the entrance, and two large and gayly decorated Italian jars on top of the planted wall at either end.

The planting design of a small area of this sort, for the garden is only thirty by sixty feet, required considerable study. It should be obvious, although it too frequently is not, that in a very small area one cannot grow every known flower, and the design for a small garden is usually a problem of elimination. There are five big shows in the favorably situated perennial garden — the iris, the

A WINDING FLIGHT OF STEPS down the side of a natural valley leads to the terrace on which the garden rests. Along the sides of the path woodland flowers are planted, backed by azaleas, dogwood, and laurel, and ancient pine trees tower above it



AN OPEN LAWN leading to the main garden (below) gives a pleasant setting for chairs and tea table with an outlook across the river winding below

peonies, the Delphiniums, the phlox, and the fall-blooming asters. All the rest of the floral world helps to bridge over the gaps or to enhance the main display, but those five categories form the backbone of almost any planting design. Furthermore, some of each of these plants should appear in all beds, if

the garden is to have an all-over floriferous appearance. The first thought in designing this garden was to ensure the main displays and the proper distribution of 'backbone' plants in all four beds. The gaps were then filled in with such supplementary flowers as bleedingheart, gasplant, lupine, columbine,







NOT UNTIL one walks across the lawn from the house is the garden discovered. In order to make the most of the river view, the garden wall is broken on this side by three panels of delicately wrought iron grille



CUTTING INTO THE BANK to widen the terrace and building a dry stone wall produced one of the most delightful features of the garden, as this wall, planted with all the lovely little perennials that relish a stony bed, makes a most charming background

globeflower, peach bell, monkshood, and the various edging plants such as coralbell, grass pink, alyssum, with true lavender at important corners.

A planted wall in a garden helps out wonderfully the early spring display, as many of these rock plants burst into bloom as soon as the snow goes. The little *Drabas* are the first to come out, sometimes even preceding the snowdrops, although at the foot of a wall which faces south, as in this garden, the snowdrops sometimes bloom as early as March

first. Candytuft and the various *aubrietias* follow hard on the snowdrops, and then come the lovely soft pinks and yellows of rock-roses, set off by snowy sheets of *cerastium*. The very useful and very lovely pink saxifrage tunicflower carries the period of bloom well through the summer, helped out by various alpine and native bluebells, until the fall-blooming *Larpenia plumbago* comes out. *Sedum sieboldi* also gives a good splash of color in the fall, as its leaves turn bright pink; and its habit of growth is always

interesting and extremely pretty.

Dwarf iris, both the crested and the verna, mat the top of the wall, vying with the delightful woolly thyme which spreads down over the face. *Saponaria* thrives high up in the wall, and its sheets of little pink flowers are lovely in its long season of bloom. In contrast to the down-growing *Saponaria* are clumps of *Nepeta mussini*, which springs from the low crevices and thrusts its pale blue flowers boldly upward. House-leeks of several kinds, or, as they are sometimes delightfully called, hen-and-chickens, make closely crowded colonies in the hotter, drier crevices, and a few streamers of the evergreen bearberry trail downward from lofty perches.

Primroses of various kinds and colors nestle at the wall base, with various other low perennials, especially hardy chrysanthemums, which, benefiting by the protection of the wall, thrive wonderfully and carry bloom well into the late fall. There are, of course, plenty of bulbs — *Eranthis*, *Muscari*, squills, snowdrops, crocuses, oft-repeated clumps of narcissus, and a few of the more permanent varieties of the early single tulips. These, with the early-blooming rock plants in the wall, make a very gay garden almost as soon as the snow has disappeared, and from then on there is always enough in bloom so that the whole garden seems floriferous until frost finally kills off the last of the chrysanthemums.

The approach to this garden offered a difficult problem. The bank was too steep to walk down, and so high that a flight of steps down it would of necessity have been so monumental as to be out of scale. We had to abandon the idea of an architectural relation of garden to house, which is usually highly desirable, and come at the garden by a very informal flight of steps and ramps down the side of a natural valley leading to the terrace on which the garden rests. These steps we made from slabs of bluestone, six or more inches thick, which had once been used as street

crossings in the city streets in the old days of soft roads. These worn old stones fit very nicely into their natural setting. Along the sides of this path we planted woodland flowers and bulbs, backed with azaleas, dogwood, and laurel. Both sides of the valley were covered with ancient pines, very tall and straight, with bare boles, so that the setting was ideal, and this informal walk bordered with wild flowers is a lovely feature of the garden scheme.

What we lacked in (Continued on page 83)



AN EFFECTIVE GROUPING for a sunny terrace or lawn is this amusing reed furniture. The chairs are painted an out-of-door oyster-white and have cushions of gray-green priory cloth welted in henna, while the tea wagon is painted henna and has a black washable composition top. Courtesy of ARDEN GALLERIES

TERRACE FURNITURE OF RAINBOW CANE on a rattan frame answers the requirements of smartness, comfort, and practicability. Its simplicity is appealing, while the cane seats require no cushions and are weather-resisting. The natural rattan with black and natural cane seats is shown, but this same furniture comes with black and red or black and green seats. The table has a removable tray. Courtesy of the REED SHOP

Photographs by Hs. Williams



A  
FORECAST  
OF  
SUMMERY DAYS



# THE PROGRESSION OF STYLES IN AMERICAN MIRRORS

*As Illustrated by Looking-Glasses hitherto unpublished in the Collection of the Concord Antiquarian Society*

BY HAZEL E. CUMMIN

IN writing on the subject of early American mirrors, or looking-glasses, as they were invariably called, it is important to explain at the outset that by an American looking-glass we mean simply one that has been in this country since it was new. American-made frames for mirrors there undoubtedly were, and good ones, since we know that there were cabinetmakers in this country unquestionably capable of making them. But, judging from the records, they must have been a very small proportion of those which were imported from England and the Continent throughout the Colonial period.

Certainly all the glasses were imported. In the beginning these must have been Venetian, and were probably set in small hand glasses or traveling cases, since inventories of the period list them at comparatively small sums. No doubt a few were imported without frames and mounted crudely in this country. An interesting little frame which may hold one of these Venetian glasses is shown in Figure 1. It is of solid walnut, measuring only  $6\frac{1}{4}$  inches by  $5\frac{1}{4}$  inches on the outside, and is fitted with two hinged doors and a lock. Whether these doors are an indication that the mirror was meant for traveling, or simply of the preciousness of the bit of glass within, one can only guess.

In 1676 John Evelyn mentions in his diary looking-glasses made at Lambeth 'far larger and better than any that come from Venice.' Some time after this it is probable that most of the glasses brought into this country were of English origin. Probably, too, most of them were brought in framed, since this would have been by far the safest and most satisfactory way of shipping them. Of those

which were framed by cabinetmakers here, I doubt whether more than a very few could be identified with any certainty. Even in those cases where native American woods are found to have been used, the fact must be discounted to a large extent by our knowledge that before, and even after, the Revolution, England imported large quantities of American pine and other cabinet woods for this very purpose.

Early American newspapers teem with the advertisements of dealers offering for sale 'the newest imported assortments' of looking-glasses. There are dozens of these to one modest offer to 'carve and remake picture and looking-glass frames.' The Elliotts of Philadelphia, who probably dealt more widely in looking-glasses than any other early American firm, were primarily importers, although their connection with a Pennsylvania glassworks has led to the supposition that they may have manufactured looking-glasses as well. They advertised to mend and remodel old glasses, and claimed to be among the few dealers in the country versed in 'the art of quick-silvering.' As far as I know, they never advertised to make them. The position of the American manufacturer of that time may be judged from the case of Stephen Whiting, Boston

'Glassman and Jappanner,' who advertised in 1767, 'Looking-Glasses made of the best Stone, and in any sort of Frames that will suit the Buyer,' but adds pathetically, 'Said Whiting does more at present towards manufacturing Looking-Glasses than anyone in the Province, or perhaps on the Continent, and would be glad of Encouragement enough to think it worth while to live'!

All things considered, it seems probable that most of the finer looking-glasses found in this country were imported, and that many of the simpler ones were framed or reframed here. On the other hand, it is certainly not impossible that in a local country collection such as that owned by the Concord Antiquarian Society, there may be an unusual number of American make. They could not be identified positively as such, and I have no intention of attempting to do so in this article. After all, what interests us in them is not the opportunity they offer for the academic splitting of hairs, but the matter of what types and styles of looking-glass reflected American life in the homes of our forbears.

Few looking-glasses are found in this country with frames of purely Jacobean design. Probably the earliest form in general use here was that shown in Figure 2, usually spoken of as the William and Mary glass. Looking-glasses in this style are known as early as 1678, and continued popular until well past the beginning of the eighteenth century. The earliest ones were made of olivewood, and are usually elaborately carved or inlaid. Later examples are of walnut, and have cut and fretwork crestings in complicated scroll and flower designs. The Concord example, while simple, is, I think, an extremely

*Photographs by Paul J. Weber*



FIG. 1. *A small enclosed looking-glass, possibly meant for traveling*

FIG. 2. *An early eighteenth-century looking-glass with fretted top (left), of walnut veneered on pine*

FIG. 3. *A country version in pine (right) of the same style as Figure 2. Probably of American make*







FIGURES 4, 5, AND 6. *Three mirrors of Queen Anne style: the first and earliest of unusually graceful form; the second more elaborate with cresting which begins to spread over the side; and the third a transition form with cresting following the Queen Anne tradition, but with shape of glass and mouldings characteristic of the succeeding period*

dignified and pleasing one. It measures 29 by 16½ inches over all, and is of walnut veneered on pine. The mouldings are a single small ovolo and a wide one next the glass. The glass, like all those of the period, shows a shallow bevel worked in by hand, unfortunately not visible in the photograph. Two upright braces behind the cresting have been insufficient to hold it against the backward warp which we to-day find so attractive. This mirror came to the Society through Jonas Potter of Concord, who was born in 1740 and died in 1821, and who probably had it from his father. A country and undoubtedly American version in pine of the same style is shown in Figure 3.

It is part of the collection lent the Society by Russell H. Kettel, and is pictured and described in his recent book, *Pine Furniture of Early New England*.

Early in the eighteenth century the form of looking-glasses changed from the square or nearly square to the long and narrow pier-glass form having a shaped top and two beveled glasses, the top one overlapping the bottom. Mouldings now become narrower and increas-

ingly varied, and the crestings show a tendency to spread over the top and down the sides of the frame.

The earliest mirrors in this form have heavier mouldings than any shown here, and are usually without crestings. The tops are shaped in a design reminiscent of the forms of the panels in certain cabinet furniture of the period, and the upper portion of the glass is often engraved, or 'diamond cut.' This shaping of the upper third of the mirror persists throughout the Queen Anne period.

The earliest mirror in this style in the Concord collection is that shown in Figure 4, again of walnut veneered on pine. It is 37

inches high by 13¾ inches wide, and has the original hand-beveled glasses. The mouldings are a cyma and a small ovolo next the glass. There is no gilt. The top ornament is an unusually graceful form of the double scroll and raised centre cresting of the period. This little glass is to my mind one of the most desirable in the collection.

An unusually large and handsome looking-glass in the same style, but of somewhat later date, is shown in Figure 5. Note the elaboration of the cresting, which has begun to spread down the sides and to obscure the outline of the frame proper. The shaping of the top has also taken on additional curves.

The mouldings are a narrow ovolo, a cyma, and a carved beading next the glass. This last has been spread with a thin coating of plaster and gilded in the manner of the time. A coating of reddish paint immediately underneath the gold leaf is responsible for the beautiful bronzy color which we admire so much to-day. A cartouche carved and gilded in the same manner is set into a circle cut in the top. This glass is also walnut on pine, measures 64 by 24

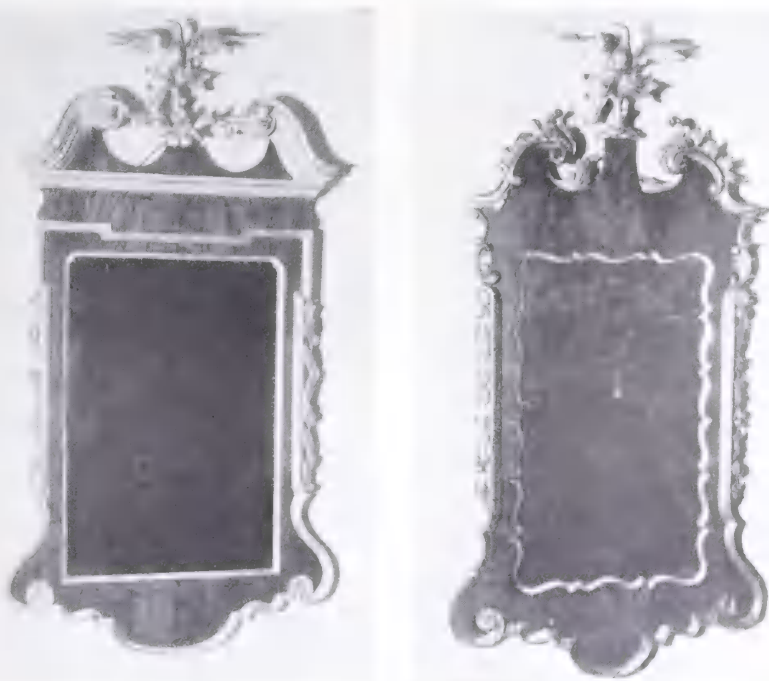


FIG. 7. *An early Georgian looking-glass of scroll-pediment type (c. 1750-75) which follows closely the architectural outlines of the period*

FIG. 8. *A fine Georgian glass, showing Chippendale influence, which drops the flat cornice but maintains the broken pediment in a much-elaborated form*





FIGURES 9, 10, AND 11. *Three mirrors of the Chippendale era: the first a very beautiful gilt mirror carved in wood with gilding applied over a thin coat of plaster, from the Old Manse in Concord; the second, of mahogany veneered on pine, once belonged to the family of Henry Thoreau; and the third of solid mahogany illustrating the highest point to which elaboration in this style attained*

inches over all, and has the original beveled glasses. It belonged to Major John Minot, who died in 1802, aged eighty-five, and from whom several of the finest pieces of furniture in the Antiquarian collection were inherited. A similar but much smaller glass is shown in Luke Vincent Lockwood's *Colonial Furniture*, but I know of no other. In size and beauty of design, and in its almost perfect state of preservation, this glass is probably unique.

An interesting little looking-glass, Figure 6, belongs to this period, although it is in a somewhat transition form. In size (it measures 22½ by 13½ inches) and material (walnut on pine), and in the form of the cresting, it follows pure Queen Anne tradition, but the shape of the glass and mouldings is that of the succeeding period, — that is, rectangular except for the two curved upper corners, — and the glass is in one piece and, as far as I can tell, not beveled. The mouldings are similar to those in Figure 5, the moulding nearest the glass, and the carved cartouche, being gilded in the usual manner. The piece descends from John Jacobs of Carlisle, whose wife was a sister of the Reverend Paul Litchfield, first pastor of that parish, and dates probably sometime after the first quarter of the eighteenth century.

This change in the form of looking-glasses, from a long

and narrow oblong with two glasses and a shaped top to a simple rectangle with rounded top corners, is a significant one, coinciding no doubt with the beginning of the manufacture of glasses in larger units. About this time the old hand beveling disappears, and glasses are framed flat without bevels until the beginning of the present era. Walnut is now superseded by mahogany, either solid or veneered, as the favorite material for the frames.

A form of looking-glass which came into favor sometime before the middle of the century, and continued popular until its close, is illustrated in Figure 7. Such glasses follow closely the architectural outlines of the period, having the broken scroll pediment and rectangular mouldings familiar on windows and doorways and on the so-called architectural furniture of the time. Many of

them were extremely large and handsome, witnessing the taste and elegance of the early houses they helped to furnish. The Antiquarian glass measures 59 by 29 inches over all, and is of mahogany with carved and gilded mouldings and fruit and flower decoration at the sides. A gilded pheasant upon a conventionalized spray of foliage tops the centre of the pediment. It belonged to Jonathan Heywood of Concord, circa 1750-75.

A later and very beautiful elaboration of the style, showing Chippendale influence, is shown in Figure 8. It will be seen that the flat cornice and rectangular top mouldings of the preceding mirror have now been dropped, although the shaping of the lower edge of the frame persists in almost identical form. The broken pediment form above is retained, greatly enriched by the elaborate C scroll and falling-water decoration of the Chippendale school. The inner line of the frame and the glass have also taken on the graceful curves typical of the school. This is probably the handsomest, and I have an idea the most valuable, mirror in the collection. It is of mahogany enriched with gold leaf, and measures 54 by 22½ inches over all.

A very beautiful gilt mirror in pure Chippendale style is shown in Figure 9. The frame is carved in wood in the usual way, and the

(Continued on page 74)



FIG. 12. *A so-called 'Cape Cod Mirror,' another type of glass popular in New England during the Chippendale era*

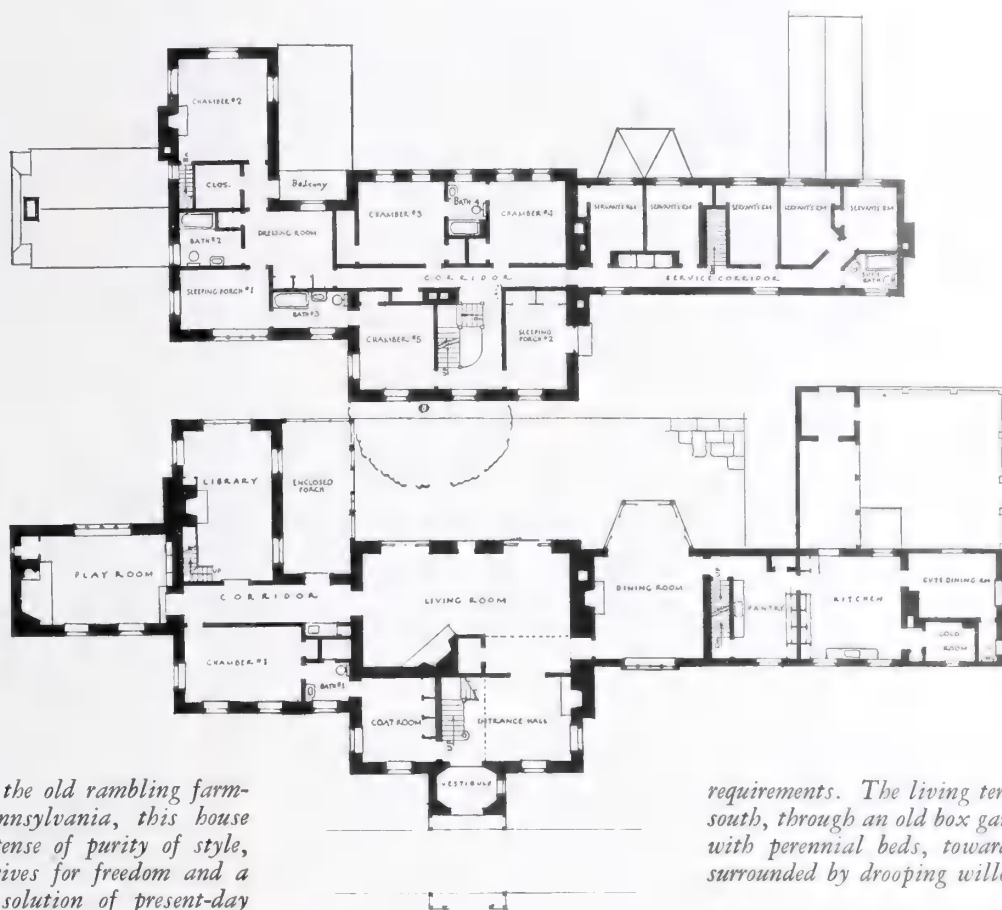
FIG. 13. *A very beautiful gilt mirror in Sheraton style, made entirely of carved wood spread with plaster and covered with gold leaf*



# THE COUNTRY ESTATE OF FREDERICK JORDAN, ESQ.

*Laverock, Pennsylvania*

ROBERT RODES McGOODWIN, ARCHITECT



INSPIRED BY the old rambling farm-houses of Pennsylvania, this house makes no pretense of purity of style, but rather strives for freedom and a more modern solution of present-day

requirements. The living terrace looks south, through an old box garden lined with perennial beds, toward a pond surrounded by drooping willows

*Photographs by William M. Rittase*







THE PORTE-COCHÈRE is one of the most noticeable departures from Colonial precedent in the exterior design of the house. The walls are whitewashed, relieved by the texture of the various materials used, and the roof is of rough black slate with overlapping veins of russet color, giving an antique effect

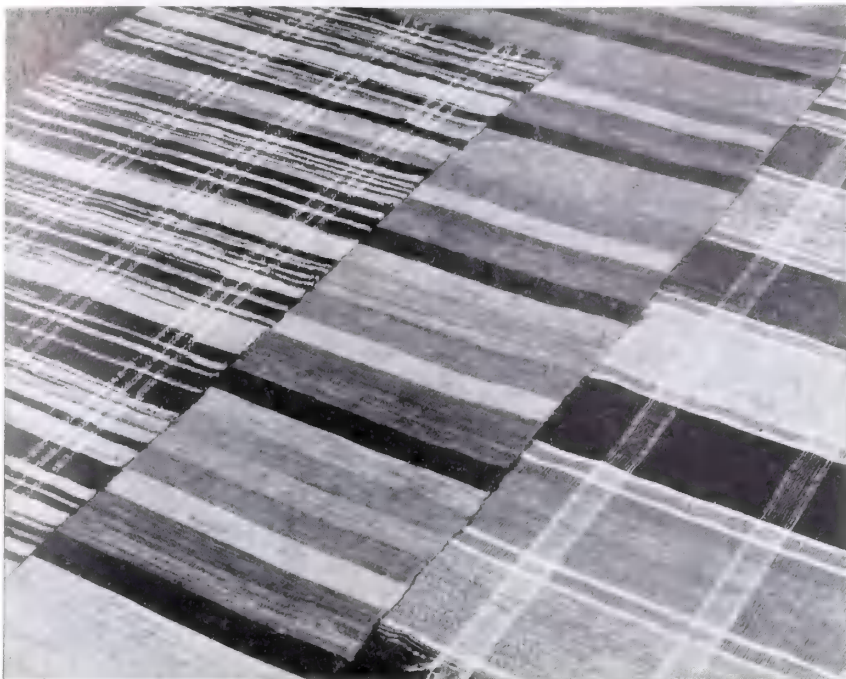
A GLIMPSE OF THE DINING-ROOM which has an interesting floor of squares which alternate coral-pink and tangerine in color. The walls are painted a greenish white and the curtains of brilliant chintz accentuate the delicate coloring of the rest of the room





THE LIBRARY IS paneled in pine finished a light soft brown. The ceiling height is sufficient to achieve a certain dignity without the loss of informality and lack of balance which are evidenced in the treatment of the private stairway adjacent to the fireplace





COLOR is the outstanding characteristic of French Canadian rugs. At the left is a striking Catalogne carpet with narrow white bars running at right angles to uneven bands of deep red, gray, sand, and black. In the centre a masterpiece of shading uses a dozen tones of rose with touches of gray and gold. The plaid at the right is in green, yellow, gray, and white

# PEASANT RUGS

from

## RUSSIA

and

## EASTERN CANADA

*Suit Their Naivete to  
Modern Interiors*

BY

DOROTHY STACEY BROWN

HANDMADE rugs from Russia and the small corner of Canada where French is still spoken have introduced a new factor into the world of floor coverings. In both cases they are products of a craft centuries old, practised by an agricultural people for their own uses, and only very recently have they been discovered by exploring specialists in house furnishing.

Those who lament the machine age and cry that fine handicraft is vanishing from the earth may take encouragement from these examples of peasant craftsmanship at its best, with its natural taste and sureness of artistic execution, its great love of color, and immense skill in its use and combination. Decorators are seizing on the rugs with an enthusiasm both for their individual beauty and for their almost endless possibilities for effective use with the most widely varying styles of to-day's furniture.

The rugs from Russia, or, to speak more exactly, from the Ukraine, have an interest which always attaches to that mysterious, half-Occidental, half-Oriental land which we know chiefly through its ballet and opera or by such fantastic pictures as that drawn by Bernard Shaw in his *Great Catherine*. In the

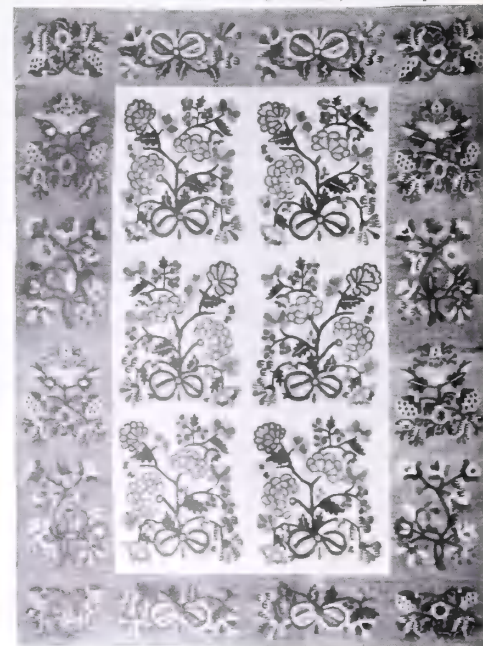
face of the wild and contradictory tales which have come out of Russia in late years, it is interesting to see concrete examples of the country's art, to study these beautiful hand-woven rugs with their skillful finish and detail, their subtle use of coloring, their brilliant designs — rugs in fact whose very detail proclaims them as products of a country where an ancient culture is kept alive by vigorous modern execution.

In the fertile agricultural plain of Ukrainia, among the rich wheat lands, lies the little city of Poltava, an art centre for the wide district stretching around it. In the Art and Handicraft Museum of Poltava an immense collection of fine and historical objects has been gathered together; they range from jewels and priceless paintings to wagons

whose wheels are made of the cross-section of a tree trunk — a type still in use in remote districts to which the gospel of the Fordson tractor has not yet been carried. In a word, in this museum may be studied the whole history of Ukrainian craftsmanship. The word 'Ukraine' means 'borderland'; here is a meeting place of Eastern and Western culture whose mingling has produced an intermediate yet distinct and individual art.

In the Poltava museum is a collection of eight hundred and three peasant rugs, none less than fifty years old, many of them made centuries ago. Some came from palaces and homes of the wealthy, were confiscated during the revolution, and later sold to the museum by the government. Some are perfect, others exist only in rags and fragments;

All rugs shown by courtesy of R. H. Macy & Co.



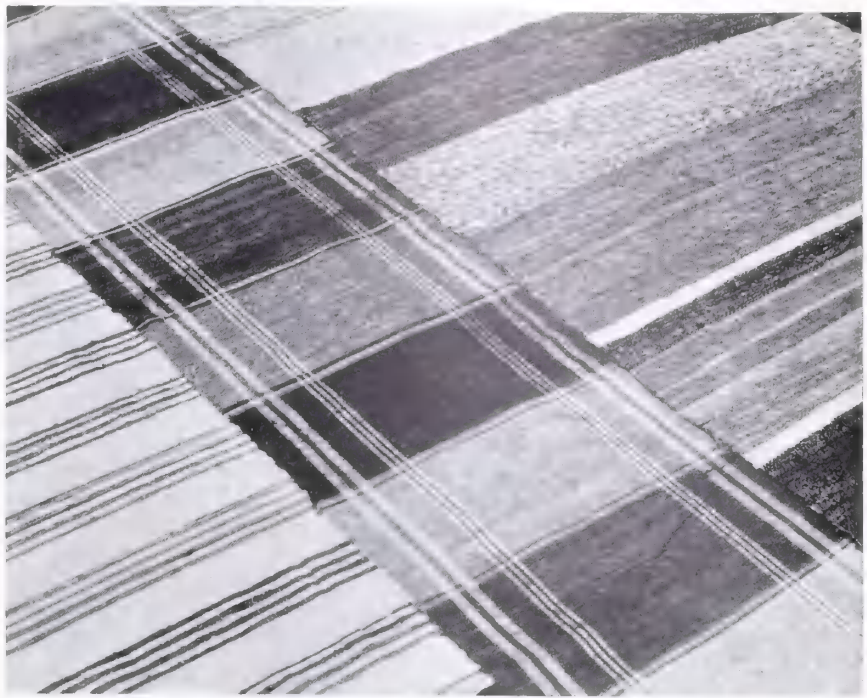
THE AUBUSSON TAPESTRIES which reached Russia in the seventeenth and eighteenth centuries had a great influence on the design of this type of Ukrainian rug (right). The border is soft blue, the centre beige, and the flower and bowknot pattern is developed in light and dark blue, deep maroon, taupe, green, and beige



THIS UKRAINIAN RUG (left) shows a strong influence of Asiatic and Slavic design. The motifs are simple and primitive and are developed in bold tones of blue, yellow, red, and green on a black background



FOR THIS ROOM strips of Catalogne in an infinite number of shades of rose and gray-blue were sewn together, making a rug which is a perfect complement to the Early American furniture



FRENCH CANADIAN CATALOGNE CARPETS are of the same general type, but many variations are possible. That on the left uses narrow stripes of rose, green, and blue on white; the next is in light and dark gray with varying tones of rose and narrow lines of white; the other uses pumpkin-yellow, mottled black, gray, and pale rose

but the whole constitutes a record of Ukrainian rug weaving.

Those who have visited the museum say that around the rug exhibit there is always an absorbed group, not of tourists, not of the idly curious, but of serious peasants who have come in from miles around to study these old relics and gain fresh ideas which they will take home and weave into new rugs during the winter months. The museum is directed by two professors, exceedingly able connoisseurs of art, and they are assisted by two women — one a peasant, the other a woman of great culture and education. To these authorities the peasant comes for advice as to what qualities are likely to be desirable in such rugs as he will make up for sale. Here he learns what designs, colors, and sizes are preferred in the markets abroad and in Russia. He uses the old designs, the old method of weaving, but, assisted by this expert supervision, he can in addition produce articles for which there will be a demand, even in lands as far away and unknown to him as America.

Not all designs originate in the museum. In some districts colors and designs are used according to old local traditions, or new ones are created by the peasant artist. Such rugs are brought in to the museum and are divided into two groups — those suitable for home consumption being turned over to a sales organization, while the others go to the export department.

Although the great majority of the rugs are made in the homes of the people, a certain proportion, especially those designed for export, are made in a rug-weaving school. Here girls of sixteen and over — an age when

many of them begin to weave the rugs for their trousseau — learn finer points of craftsmanship. Of course, every peasant woman weaves, and the sight of their mothers at the loom would be one of the oldest memories of these girls, but in the school they are taught how to make the very finest rugs, using looms which, though they are essentially the same as those manufactured by the peasants at home, are made by skilled mechanics and so give more efficient and accurate service.

It is difficult to decide just when the production of rugs in the Ukraine began. There is a record of work in the seventeenth century, but the oldest examples known show such skill that they seem to prove that the art was old even then. The growth of the coöperative peasant movement, with its opportunities for study and the spread of information, has helped the work to new life and great technical excellence.

In studying the designs, one finds that they fall into three distinct groups. The one which many find most interesting shows a very strong French influence: the patterns are floral, sometimes arranged in separate motifs, sometimes with branches radiating rhythmically from a central ornament. In the rather soft shades of color, in the nose-gays intermingled with baskets and knots of ribbon, there is an amazing likeness to seventeenth- and eighteenth-century Aubusson

tapestries. These designs are really a page from the book of history, for their introduction into Russia dates from the time of Catherine the Great, whose interest in the arts, especially those of France, caused the finest of furniture and woven stuffs to flow to her court. Yet these designs are not French now; their origin is clear, but they have been changed, the flowers conventionalized and a certain geometrical treatment introduced, which marks them definitely as the work of Russian artists.

In another group are the characteristic signs of Slavic art: the colors are strong and well balanced, the (Continued on page 76)



THIS BEAUTIFUL RUG with its geometrical flowers is an excellent example of the modern group of designs in Ukrainian rugs. The background is mottled gray-blue, the pattern uses green, black, blue, yellow, and red in small, beautifully balanced quantities



# CONCERNING OLD THINGS—AND NEW

BY MARY ELLEN CHASE

ONE should start early for even a late tea in Somersetshire, especially if one travels on foot. To hurry is out of the question. There are too many old villages and hamlets to loiter in—four or five along three miles of meandering road; too many old names to wonder at and query about—Norton St. Philip, Lullington, Maiden Bradley, Nunney, Upton Noble, Hinton Charterhouse. There are too many cottage gardens to peer at over hedges—snapdragons along paths of flagstone, roses climbing over thatch. There are too many old churches whose high square towers draw one's gaze up and up to bells and circling pigeons, to trefoiled windows and Gothic pinnacles—open churches whose cool aisles and Norman fonts and lepers' squints forbid careless and hurried inspection.

Nor must one forget to allow several minutes at least for repeated and inevitable rejoicings over the lack of motor traffic along even the best roads. Rural Somersetshire travels little; and the stereotyped route of most Americans allows brief, if any, time for southwestern byways.

THUS it was late that sunny August afternoon when I made inquiries concerning the sixteenth-century cottage of my English friend. A ruddy woman, scrubbing her doorstep, told me it was yonder over the bridge; an old man on a stick said it was 'a bit up the height'; a shy youth with some drowsy, black-faced sheep said it was through a green gate; and at last a small boy in clumping shoes and a round collar led me to it, and made reluctant but polite objection before running home with my gratefully proffered sixpence.

It stood on a grassy bank above a tiny stream, bordered by forget-me-nots and rippled by the lazy paddling of ducks. Reddening rowan trees hung over its gate and gardens surrounded it: a riot of flowers on the right; laden fruit trees on the left; behind, just visible, the scarlet of high French beans. It was low-roofed, crooked, and old. One could not cross its hollowed doorstep without thinking of the many feet that had worn its stone surface.

Within, in a low, oak-paneled room, we had our tea—toasted scones and strawberry jam and cake thick with caraway seeds. The tea service was old silver, the plates and cups of Spode, and while we drank and ate and talked of things English and of things American, the bells from the fifteenth-century church beyond the trees chimed six o'clock and played in addition the melody of an ancient hymn.

Then the mistress of the cottage showed me her treasures, brought from a greater house in which she had lived as a girl—fine paintings, a carved oak chest of the six-

teenth century, a cope worn by an uncle who had been a priest guillotined in the French Reign of Terror. Chief among all in my eyes was a Flemish missal of the fourteenth century, bound in parchment, its covers lined with deep red silk. The raised gold leaf of its initial letters, the blues of its flowery borders, the perfection of its lettering, all brought back echoes of its long and quiet making in the skilled, devoted hands and imagination of some cloistered brother, long since dead. What wonder that the great library at Oxford had offered a fabulous price for it? What wonder that its owner had kept it in her cottage?

WHEN, after an hour, I left to cross the Somerset fields in the late sunlight, a sense of the old was with me, spirits of the past walked by my side. It was impossible not to contrast the New England village in which I had been born and reared with this mellower one of Old England which I had just left, not to regret the absence in our country of those things which nourish in one's imagination that cultivating sense of timelessness so natural to older civilizations than our own.

And then, as I rested under a hedge and watched the cows trailing across the grass like Homer's ancient Odyssean cows 'with shambling gait,' there was suddenly borne in upon me the consciousness that an old thing is not old so much by virtue of the passage of time as by the concentration of association, of feeling concerning it. Far older, indeed, than the carved chest, than the paintings, yes, older than the illuminated missal, was the affection of their owner for them, was the richness of her imagination, was the power of identifying herself with her possessions and her possessions with herself.

I remembered gratefully as I lay there, quite oblivious of dinner, that beautiful chapter in Pater's *Marius the Epicurean* where Marius is taken by his friend Cornelius to Cecilia's ancient Roman house. There he is impressed not so much by the ageless walks, statuary, and gardens as by his conviction that Cecilia has by her love for all these, by her daily contemplation of them, become endowed with the very beauty of them, and has, in turn, impressed her own personality upon them. Thus she has become inseparable from her house and her house from her.

Perhaps, I thought, Coleridge has given the key to the matter in his definition of the imagination, which for many years has at once intrigued and satisfied my thinking. To him the imagination is that 'synthetic and magical power'—'synthetic,' because it brings together, 'magical,' because it is in its essence unworldly and spiritualizing—

'which aims at the reconciliation of seemingly opposite or discordant qualities,' as, for example, the new with the old. Thus, to the truly imaginative mind the old becomes perennially new by its power of evoking fresh emotions, and the new, provided it is beautiful, becomes old by its power of suggesting those feelings which are ageless. The old missal became new to me in the interest and veneration with which I regarded it; it must seem ever new as well as old to its owner as she appreciates the beauty of its creation; and yet may not the newest book of the year, if it is beautifully conceived and executed within and without, arouse also feelings which are bounded only by Time? In this sense the identity of the one is lost in the identity of the other, the old in the new, the new in the old, because the associating ideas which each evokes are essentially the same.

OF course, a point of view such as this, whether one regards it as a truth or only as an interesting theory, is best practised in a house which is not overcrowded with mere things and by one who, like Cecilia, loves her possessions enough to add to their own dignity and beauty the atmosphere of that affection. No new thing, lovely as it is, takes unto itself by itself the influence and the associations of the old. The devotion and the genius of its maker are not enough. To those must be added the appreciation and the understanding of its owner. Surely the poet Horace was aware of this when, before the Christian era, he wrote to his friend Grosphus in an ode concerning the folly of wealth and of many possessions:—

A happy life is his, though his means are small,  
On whose modest board shines bright the heirloom  
salt-cellar

And if Coleridge gives us the key by which we can endow our new possessions with the beneficence of the old, and Horace the example of the wise man whose wants are few, I thought, as I prepared to wander on through the lingering twilight,—while the hedge sparrows twittered about me and the hayricks snuggled nearer the earth like the dwellings of some earlier, primitive folk,—who but Plato can give the conclusion to the whole matter? For in the *Symposium* is he not dealing with this very subject when he speaks of the nature of beauty and of the manner in which one approaches its contemplation?

He who would proceed aright in this matter should begin while young to contemplate beautiful things; and first . . . to love one such thing only—out of that he should create fair thoughts; and soon he will perceive that the beauty of one thing is akin to the beauty of another. And then . . . how foolish would he be not to recognize that the beauty in all things [old and new] is one and the same.



# The House in Good Taste

A VARIETY OF DISTINCTIVE FIREPLACES OF COLONIAL  
AND MODERN INSPIRATION



ABOVE A MANTEL OF AFRICAN MAHOGANY *beautifully grained* is set a *purple mirror* which reflects the soft light from walls of *rose-beige* and forms the dominant feature of this modern living-room. *Blanche Brownell, Decorator*





GREAT ARCHITECTURAL DIGNITY and simplicity of decoration characterize this effective mantel breast. The walls are painted a Georgian green, the rug is a leaf-brown chenille, and the linen curtains have a large floral design against a honey-colored background. The house of Wilbur B. Ruthrauff, Esq., Redbank, New Jersey. Arthur B. Holden and Associates, Architects. Margery Sill Wickware, Decorator





WALLS paneled to the ceiling surround this simply framed fireplace with its overmantel picture whose striking colors emphasize the delicate coloring of the rest of the room. The floor with its alternating squares of coral-pink and tangerine is both charming and unusual. The country house of Frederick Jordan, Esq., Laverock, Pennsylvania. Robert Rodes McGoodwin, Architect





TRULY MODERN IN ITS CONCEPTION and scarcely recognizable as a fireplace is this chromium-plated fixture set in a solid walnut panel. It opens and shuts like a Venetian blind and when open radiates heat from a gas fire inside. The overmantel decoration depicts a view from the window of a skyscraper, which suggests an American outlook, although this apartment is in the heart of London. S. Chermayeff, Decorator



# WHERE FURNISHINGS ARE BASED ON FUNCTION

*The Home of Mr. Chermayeff, an Interior Decorator in London*

BY KATHRINE MORRISON



NOVEL IN DESIGN, yet highly practical, is this cabinet which houses liquid as well as literary refreshment and which, with the couch beside it, forms a very decorative unit

ON strictly academic principles we may prefer the inside of a home to conform in character to its exterior architecture. It is not there always something intriguing about the houses where this does not happen? Does not the element of surprise and contrast often compensate for the absence of uniformity between the inside and the outside?

Most of us have the memorable experience of stepping from the nondescript modernity of some apartment-house entrance into an apartment which re-created for us the atmosphere of the Italian Renaissance or the splendor of Jacobean England.

This transition from the present to the past occurs fairly frequently in American cities. But in London, where there are so many old houses, the reverse is more likely to be the case. Through some eighteenth-century portico you are apt to pass into interiors where present-day fashions prevail

in the shape of deep-pile carpets, well-sprung sofas and easy-chairs, and colorful chintzes and cretonnes. These homes may rightly be described as 'modern,' but very few indeed are decorated in an advanced modernist style.

In St. John's Wood, which less than a century ago was a rural community of comfortable dwellings set in large gardens, there still remain a large number of houses which are survivals of those leisurely days. If you happened to pass in front of one of them, you would be surprised to find that the usual paneled entrance had been replaced by a brilliant lemon-colored door made of plywood with chromium-plated bars instead of the regulation handle. You would notice that the transom above was composed of geometrical strips of colored and frosted glass and that modernist fabrics curtained the windows.

If you were fortunate enough to gain

admittance, you would find yourself confronted by one of the most advanced examples of modernism in England, for this is the home of Mr. S. Chermayeff, the well-known interior decorator and furniture designer working with Waring and Gillow. It is doubly interesting for that reason, because Mr. Chermayeff has been able to carry out his ideas — not only in the decoration of the rooms, but in the designing of the furniture — without the restrictions imposed by the average type of English client, who favors modernism in the abstract but compromises when it becomes a matter of living with it.

Throughout this house all the fittings and furniture are based primarily on function — their decorative quality deriving directly from their functional necessity. Take, for instance, such a detail as the chromium-plated bars on the entrance door. They point directly to the keyhole. This same type of handle has been used throughout the





house, but a glance at the illustrations will show that they lend themselves to a great variety of combinations, thus avoiding any suggestion of monotony.

Also the plywood used for the mahogany doors in the entrance hall is dustless, as there are no mouldings. The visitor will notice that the stair carpet is directional in its design. This consists of vertical strips of color — two shades of slate-gray, one strip of black, two shades of blue, and two of fawnish gray.

The old-fashioned balusters have disappeared behind a solid labor-saving wood casing which is painted and stippled to match the light gray walls.

The geometrically patterned carpets are a great feature of this house. The stair carpet and all those on the lower floor were specially designed by Mr. Chermayeff and bear his initials.

The one in the little study leading off from the entrance hall has a pinkish-beige ground with a design in darker colors. The plain walls are also beige-pink, and a darker shade

of the same color has been used to paint the inside of the bookshelves that fit into the recess next to where the old fireplace used to be. This fireplace has been replaced by a simple opening which takes the electric heater. All trace of a mantelpiece has disappeared. The furniture is all of walnut. Its satiny brown texture is the best possible accompaniment to the autumn tints of brown, brick-red, beige, and pink which predominate in this study.

The fall has also inspired the color scheme of the sitting-room. But the dining-room is dedicated to the soft pastel shades of spring. It becomes virtually a part of the sitting-room when the large sliding doors are open.

What serves mainly to link up these two rooms is the carpets. From the illustrations you will see that all three have been designed along similar lines. They embody a series of circles which seem to melt and fuse into each other, thanks to the subtlety of the color harmonies. Another connecting link between the rooms is the woodwork, which in both of them is of walnut. The wood has



*WITH SLIDING DOORS opened, the dining-room becomes virtually a part of the living-room, linked by carpets of similar design and by walnut woodwork with the grain running horizontally, used most effectively in both rooms. The illustration above shows the same corner of the living-room with the dining-room doors closed*

been merely waxed and polished. Its distinctive feature is that beautifully grained wood has been selected and has been used with the grain running horizontally instead of vertically, as is customary.

There is great variety in this walnut. All sorts of fitted pieces have been made of it. Alongside the massive doors is an imposing structure in two tiers. It accommodates the dumb-waiter, which opens, of course, into the adjoining dining-room. Here again a decorative effect has been achieved by highly practical means. When the sliding doors are opened, they become panels in the dining-room — one of them hiding the dumb-waiter opening. This dumb-waiter embodies a patent device whereby as the door in the dining-room opens, the kitchen door automatically closes, and vice versa, thus preventing any noise and smell coming through from the kitchen beneath.

The fireplace in the sitting-room, an illustration of which is included in our 'House in Good Taste' section, is about as different from its predecessor as can be imagined. In the centre of a solid walnut panel is a fixture made of chromium-plated metal. Its design is to hide the prosaic ugliness of the gas fire inside. It opens and shuts on the principle of the Venetian blind. When shut it presents a luminous mirror-like surface, and when open or even semi-open it radiates heat from a gas fire inside. Needless to say, the walnut enframement has been lined with asbestos to prevent the wood from cracking.



At each side of this novel fireplace are bookshelves of differing widths and heights — some open and some with sliding doors. The crowning feature of this decorative ensemble is the large fresco painting which to an American has an extremely familiar air. It depicts the view — from a somewhat cubist standpoint — seen from the window of a skyscraper. There are immense zoned buildings and an elevated train in the foreground.

One of the most original touches in this room is the cocktail cabinet which stands at the head of a comfortable couch, thus forming a screen to ward off draughts from the door alongside. It is pictured in one of the illustrations. You will notice how practical it is with its bookshelf at elbow height and its sliding doors. It is rounded, so that there are no angles to knock when walking around it.

At first there may seem to be nothing exceptional about the easy-chairs and the sofa. But on closer inspection you will find that, instead of resting on wooden legs, they are raised on steel runners which extend up the front and thus form a decorative motif. These runners replace unsightly casters while having all their advantages in allowing a heavy chair to slide over the carpet like a sleigh.

As the room is relatively small, a sense of space has been cleverly simulated in one corner by placing a long mirror at right angles to the radiator (see illustration). This radiator is of that slim variety which takes up

*IN THE STUDY everything is on a delightfully Lilliputian scale and the tiny writing desk is of particularly pleasant proportions*

*A CORNER (below) which shows what a properly placed mirror will do in increasing the sense of space in a small room and how decorative even the casing of a radiator may be*

practically no room. It is encased in strips of alternating light and dark walnut. Above the single long panel mirror is a bowl with indirect diffused lighting.

One of Mr. Chermayeff's theories is that colors used in large quantities should be light in key, the quantity diminishing as the strength of the color increases. In other words, he believes that strong colors should be used sparingly as accents. This theory has been successfully worked out in both these rooms. In the sitting-room the large amount of walnut, with its definite grain and fairly decisive color, called for considerable mitigation in the way of pastel tones. The walls of flat paint are a warm ivory. The carpets have a light beige ground, while shades of fawn and pinkish beige predominate in them, although there are accents of brick-red and

black. The spun-silk Bagge curtains repeat on a beige ground the autumn tints of fawn and brown.

Other pleasant touches of pastel color are provided by the panne-velvet modernist cushions in pale yellows, creams, beiges, browns, and orange.

The walnut used for all the fitted pieces and the furniture is English. But in the sideboard this English walnut has been combined with Australian and other varieties. As a matter of fact, the horizontal bands of different kinds of walnut form the sole and very effective decoration of this piece. The sliding doors all open the entire length of the frontage, so that the sideboard could, without any inconvenience to service, be placed in an even deeper recess than the one in which it actually stands. Above it is an amusing fresco







of all manner of good things to eat. A pheasant hangs next to a couple of hams and fruits fraternize with rare vintages. The colors are in soft pastel shades on grounds of lemon and canary-yellow.

These happy hues of early spring recur in the spun-silk window curtains, where interlacing circles of yellow and orange are repeated on a background of bluish gray. This same bluish gray reappears in the guise of circles on the gray carpet which has enlivening touches of gray and black. The walls are a light greenish gray.

You would find it hard to believe that a fireplace had ever been in this room, so suc-

*THE DINING-ROOM is dedicated to the soft pastel shades of spring carried out in the amusing fresco above the sideboard. In this sideboard English walnut has been combined with other varieties to form the horizontal striping, and the heat-proof top is made of aluminum. When not in use the dining table folds back into the grate of a discarded fireplace*

cessfully has any trace of it been obliterated. Yet the site of this discarded feature has been put to a very ingenious use. The dining table can be used either for four people or for more (as shown in the illustration). When not extended, the top folds back into what was once the opening for the grate.

Special prominence has been given to the dining table by the long unframed mirror which occupies the space above the erstwhile fireplace opening. The main object of this mirror is to give space to a small room. Also its position helps to do away with that feeling of confinement one has when dining next to a wall.

At the top of the mirror is a painted strip of horizontal bands which extends as far as two modernist lighting fixtures, just above the table. These bands are of many different colors, repeating the pastel shades of the painting above the sideboard, which, incidentally, is reflected in the long mirror. This strip of painted bands produces the effect of an open scroll.

The chromium-plated tubular chairs have natural-colored leather seats. They are extremely comfortable and very light in weight. Yellow is the color which is most used for accessories. The parchment lamp shades are a light amber. The pottery bear on the top of a radiator is canary-yellow. So is the vase with its spray of yellow feathers in lieu of flowers.

Yellow is the keynote of the color scheme in the bathroom. The walls are painted a bright canary-yellow, and the window curtains are an oiled silk of the same shade. Yellow reappears in the geometrical pattern of the rubber (Continued on page 83)





# THE STORY of Our UPHOLSTERY FABRICS

## IV. Fabrics in the Room Ensemble

BY

LUCY D. TAYLOR

PROBABLY there is no one phase of decorating regarding which those who decorate receive more inquiries than that concerning the placing of fabrics in the room. In the plan of the entire room, the problem is acute and requires much skill for its adequate solution. Even the smallest detail must be considered in relation to the whole room — for room decoration is essentially room composition with each part of the problem dependent in some measure upon every other part. No detail is too small to be influential. To answer the apparently simple question regarding a fabric for one chair, visualization of its part in the appearance of the entire room is necessary in addition to the selection of pattern, color, and texture to suit the individuality of the chair itself. It is not an easy task.

The outstanding requirement is, of course, that the completed room shall be seen easily. No chair may jump forth — successfully — and call our attention to it while the rest of the room silently retires. No chair may successfully sink into such a shroud of quiet that its place in the color scheme is incomplete. Each part must be so balanced against every other that we have no violent pulls upon our attention. On the other hand, we wish to make sure that our room has plenty of snap and vigor, or, in case we happen to be of a conservative type, plenty of real decorative interest, although in quieter manner. Contrasts and variations in patterns, colors, and textures must be sufficiently marked to create a distinctly characteristic ensemble — one that reflects our own tastes, of course.

PROBABLY the best way in which to make this very complicated problem at least a little clearer to the reader who is not a skilled decorator is to take a fine example and analyze it step by step. The accompanying photographs are from the New York apartment of Mr. and Mrs. Douglas Craik, decorated by Miss Gertrude Brooks of New York.

The hall, shown on this page, is an inside room with no windows. A dignified simplicity



A DIGNIFIED SIMPLICITY is given this hall, which has no windows, by the choice and arrangement of the furniture and by the wise selection of fabrics which are in harmony with their surroundings. This room, and those shown on the following pages, were decorated by Gertrude Brooks

is given by the choice and arrangement of the furniture as well as the color scheme, although it is with the fabrics that we are concerned primarily for the moment. A pleasant quality of light is obtained by the soft and mellow sepias of the landscape paper; the tall vertical trees add immeasurably to the pleasant dignified air of the hall. A part of the furniture grouping is shown in the illustration. The door at the left is balanced by a door at the right, and on the wall opposite — where we stand — are two corresponding doors. The location of door and window spaces, together with the furniture arrangement, is important as the basis of the fabric selection in any room. Between the two doors in front of us is a sofa of simple lines. Opposite the group we see at the left is another door. By it is placed a fine Sheraton armchair and plant stand filled with greens. The deep beige-colored rug picks up the tones of the paper and accentuates them by running a little more into the reddish quality, thus making a very nice balance of walls and floor and creating a pleasant and mellow colorfulness as background for the more strongly colored fabrics.

The sofa is the article that greets us upon entrance. Its rich warm rust tone in a beautifully figured damask forms an ideal balance between the duller- and softer-toned rug and the lighter and slightly yellowish sepias of the wallpaper. The two chairs each side of the drop-leaf table repeat the copper tone in velvet, but with a slight pattern, small in scale and geometric in character, thus forming an interesting foil for the larger, more flowing and graceful, pattern of the damask upon the sofa. Contrast, agreeably stimulating and at the same time sufficiently strong to be interesting, is thus obtained — partly by pattern and partly by texture.

The copper tone of these chair seats is balanced by the broken and interesting silhouette of the growing plants in the stand on the opposite wall and also by the delightfully patterned velvet of the Sheraton chair seat. This additional pattern adds greatly to the general effect by means of both its color and its design. It is a stripe with a graceful small-scale floral pattern between — the former being in green and the latter in green, soft rust, and a touch of brown. The small-scale floral pattern picks up the ease and grace of





IN THIS LIVING-ROOM which faces the north warmth of tone is essential to the furnishing, and the mellow glaze on the walls is further enriched by the deeper gold tones of the moire curtains. The rug is a soft-toned Oriental, but the color ensemble is worked out in warmer tones with fabrics of varied patterns and textures







THE LIBRARY shows an unusual and subtle use of pattern. The wallpaper in a rich tan has a relatively inconspicuous line pattern and the same tones are repeated in darker quality on the floor. Greens predominate in the window hangings whose rough texture softens the angularity of their design

the large damask, and the stripe adds another tiny note of the contrast already offered by the small geometric pattern across the way on the two chairs. The size of this pattern repeats the feeling of the seats of the two chairs by the table. The balance is perfect. The color is rich and lovely, and the patterns and textures are sufficiently varied to provide plenty of interest. The room is a splendid example of richness and colorfulness used with that delightful restraint which indicates the work of a skilled artist.

The living-room is equally pleasing. As it faces the north, warmth of tone is essential to the furnishing. Two views, on the opposite page, show clearly the arrangement of the furniture. The light has been modulated with great care by an exceedingly skillful use of a colored glaze over-color upon the walls. The result is a rich mellowness of soft gold, further enriched by the deeper gold tones of the moire curtains. The rug is a soft-toned Oriental with creamy ivories, rose, and mild blues. Instead of copying any one of these rug tones in the furniture coverings, the decorator has chosen to keep the color ensemble warmer and richer, working into both the yellows and the reds — the latter shading off into the rose qualities of the rug in most effective color composition. These are balanced by bluish greens that shade off into the blues of the rug.

The sofa between the windows is a soft silk velvet showing a gold background through the red nap. The short sofa in front of the fireplace is covered with a damask that repeats the gold and red idea — dominantly red, as is also the sofa in front of the window. This is balanced by an intermediate but contrasting tone of green on the large chair opposite. This latter fabric is a green and gold brocatelle, the gold forming the background and the green the figure. The duller tone of the green placed between the reds of the window and the fireplace sofa affords a nice interval of less powerful color than the reds, but it holds its own place in perfect balance because of the contrast afforded by the darker bluish green against the lighter gold background.

The fireplace group is completed by two smaller chairs — Sheraton — painted black. The seats are covered with a dull, warm gold velvet showing quite a marked rib — another interesting change of texture that adds harmonious contrast.

THE group in the corner — the easy-chair and the table — is quietly strong, the chair being covered with a green similar to that on the chair by the fireplace group, although without the marked contrast of green against gold that holds the latter in the central focal

group of the room. The pattern combinations should be noted as carefully as the color balances. The sofa in the window needs no pattern; the strong contrast of the soft reds — as seen against the lighter gold of the moire curtains — makes sufficient pattern of itself. On the other hand, the damask pattern on the sofa in the fireplace group is essential to centre and to hold the attention at the fireplace. Once this large flowing movement of the pattern had been established, the upholstery opposite could not be too plain or the effect would have been much weakened by a too decided drop of the attention because of the large plain surface. Quicker motion, following more closely the motion already established for the eye by the damask pattern, seemed the proper note. This result is happily attained by the green and gold brocatelle. It should also be noted that the featuring of the smaller pattern of the brocatelle is greatly enhanced by its color contrast, making it possible for the smaller area of the chair with its accompanying table to balance the larger area of the sofa. Another nice point for study is seen in the choice of the green damask pattern for the chair in the corner; it being a place where the additional attentive value of different pattern was not necessary, the decorator chose a damask midway in feeling between the sofa (Continued on page 76)





# THE KITCHEN SINK

*A Variety of Materials, Colors,  
and Types is offered the  
Housebuilder To-day*

BY

V. T. H. BIEN

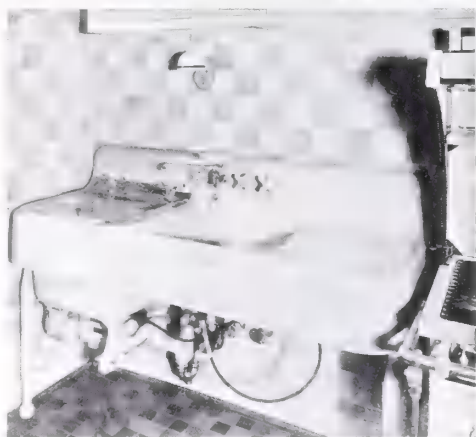
Mattie Edwards Hewitt

WHEN one is confronted with the selection of a kitchen sink, it may seem, until one has studied the matter, that there is but little choice — merely a question of whether to purchase one of the rather expensive double-drainboard sinks or whether to content one's self with just a sink and a wooden drainboard on either or both sides. However, it is soon discovered that the opportunities for choice are almost limitless as to size, type, color, arrangement, and material. The final selection should be largely influenced by the size and arrangement of the kitchen.

## TYPES OF SINK

*Sink without Drainboard:* The simplest type of sink has a flat rim and is particularly well adapted for built-in installation. This simple form also comes with a back and rolled rim to be used with separate drainboards. These drainboards, which can be purchased, may be either of wood or of enamel. Wooden ones are preferred by most housekeepers as being softer than enamel and thus less likely to cause breakage. The best type of these has an enameled end which fits tightly over the sink, but which, being hinged at the back or end, can be raised for cleaning.

Hedrich-Blessing Studio



THE BUILT-IN DOUBLE-COMPARTMENT sink shown above is made of Monel metal with framed metal drainboards on either side and cupboards below. Clarence A. Tantau, Architect

A CONVENIENTLY ARRANGED ENAMEL SINK (right) with a swinging spigot and hose for rinsing dishes, and a garbage container below which swings out of the way when not in use. Shown by courtesy of James McCreery & Company

COMBINING AN ELECTRIC DISHWASHING MACHINE with the kitchen sink is one of the greatest labor-saving devices added to modern kitchen equipment. Courtesy of Standard Sanitary Manufacturing Company



An all-enameled drainboard of the same design is also made, but if this is the choice, it would seem better to purchase a sink with drainboard attached.

*Sink and Drainboard in One:* Sinks may be had with an integral drainboard on either or both sides. Those with only one drainboard should have at the other end a supplementary one, a counter, a table, or a kitchen cabinet, since efficient dishwashing demands a place at each end for stacking and draining the dishes. A kitchen which does not allow space for this can never be a really effective

workroom. Cupboards for various utensils may be built under the removable drainboard, or a refrigerator may be placed here.

Until quite recently enameled sinks have been made with a six-inch-deep basin, a six-inch apron, where the apron was provided and a twelve-inch back. Recently, however, many manufacturers have adopted the eight-inch back with an eight-inch apron and eight-inch depth. This makes a more massive and sturdy-looking fixture and one which is perhaps a little more pleasing to the eye because of the similarity in width of



apron and back. This new combination has the advantage of less splashing over the edge and also of keeping down the height of the back, a desirable feature since it makes possible the use of a full-size window over the sink. A little thought, however, will reveal that, since the bottom of the sink is dropped two inches, if the bottom is to be kept thirty inches from the floor, — which is a good average height, — actually only two inches has been saved.

**Two-Compartment Sink:** Practically all sinks of whatever type are to be had with one or two compartments. The latter make it possible to wash the dishes directly in one compartment and rinse in the other without the use of dish pans.

**Combination Sinks:** In the small apartment it is often necessary to provide for washing clothes in the kitchen. To meet this emergency, there is the combination sink and washtub which has a wooden or metal drainboard fitted over the laundry tray. Another drainboard of the built-in or mov-



A STURDY AND ADEQUATE MONEL METAL sink with unusually long integral drainboards which give ample space for stacking and draining dishes

**Built-in Sinks:** A built-in sink surrounded by cupboards is considered by many as the last word in kitchen convenience and appearance. The flat-rim enameled sinks naturally lend themselves most readily to this type of installation. They may be fitted at any convenient height and may have drainboards built on either end, of tile, composition, or rubber, or a combination of any of them. Tile and rubber, for instance, make a very handsome counter, with the rubber providing

both a sanitary and a resilient surface, set in tile which is also carried up the back. This rubber is cemented, as are the tiles. The built-in sink makes it possible to keep the back lower and so allow for a lower window sill and consequently a larger window.

#### MATERIALS

**Enamel and Porcelain:** Enamel or, more exactly, enameled iron is probably the most common material (*Continued on page 81*)

Mattie Edwards Hewitt



TILED SINKS may be both practical and highly decorative and are often furnished with rubber drainboards. Courtesy of Associated Tile Manufacturers

AN ENAMEL DOUBLE-COMPARTMENT SINK with integral drainboards, which makes a very handsome fixture

ble type may be fitted on the other end. One of the greatest labor-saving devices which have been added to the array of kitchen equipment in recent years is the electric dishwasher. A sink may be had which includes this feature, placed at either the right or the left end. Some manufacturers have a removable dishwasher that may be replaced by a clothes washer, thus using the same compartment for either operation. There will be some perhaps who will consider this an unsanitary arrangement, but it need not be so. The advantages of both the dishwasher and clothes washer for the larger family are accepted.







## NEW

## KITCHEN

## EQUIPMENT

THE ARTICLES SHOWN HERE prove that beauty and efficiency can march in step. The mixing bowls, above, with their white dots and linings and their scalloped edges, prove that blue is one of the first choices in color. The snug pitcher of creamy-tan pottery has bands of green. From R. H. MACY. The four-quart teakettle of aluminum is built with its own heating unit. In the foreground is a solution to the tomato-slicing problem. Its seven sharp serrated blades act quickly and evenly. From LEWIS & CONGER

IN THE ILLUSTRATION BELOW, the Bain Marie, with its four white porcelain pans, takes the place of four double boilers and is indispensable for keeping hot soups, sauces, and gravies. The bread slicer, in the foreground, cuts a slice of bread with each revolution of the stainless-steel blade. Thickness of the slices is regulated instantly by a hand screw. From LEWIS & CONGER. The portable electric eggbeater-mixer is a marvel of convenience. The large bowl revolves simultaneously with the dasher, ensuring thorough work. The whole motor turns back on a hinge. Regulated by a switch at the top for several speeds. From HAMMACHER, SCHLEMMER. The modern version of a cooky jar possesses both a pleasing shape and lovely coloring. It is pottery and may be had in blue, green, or yellow. From R. H. MACY





# HOMES IN OTHER LANDS

## II. Floating Highways and Byways of Bangkok

BY

ETHEL LEWIS

LONG shady avenues, still water reflecting the flaming red of the flamboyant trees, a beautiful vista down miles of a tree-lined road, an alluring but evanescent fragrance, fascinating glimpses of compounds shaded by overhanging trees — all this in one first glimpse of Bangkok, one of the most fascinating cities of the Orient. There are really two cities there — the old and the new. The old, which can still claim its title of the Venice of the East, for its canals, picturesquely called *klongs*, are its only streets, and its inhabitants live more in boats than on land. The new, which aspires to live up to the name of the city of beautiful vistas, where motor roads are excellent and shops are filled with the lure of the East or the latest of cheap fads straight



MARKET DAY. Note the open shops, the calendar on the wall, the bartering boatman, and the wonderful hats



A SIDE STREET where life flows along placidly. See the front step, the roofs, and the lovely background



GOING TO MARKET — one of the byways. This shows the boats, the houses, and life on a klong

HEAVY TRAFFIC on the main klong. Note the different types of roofs, the boats and the costumes. (The standing figure wears a Malay sarong)

ing many of the legations, where the houses are typical of the tropics of any land, with wide verandahs, high ceilings, cool marble floors, comfortable reed furniture, and even screens as protection against the famous Bangkok mosquitoes. Down one shaded avenue the open door of a compound offers the passer-by a friendly vista of colorful garden and bubbling fountain; but at the open door of another, where the owner is a wealthy Chinese, your eye can travel no farther than that decorative screen just inside the entrance which thwarts the machinations of the devils. For it is a well-known fact that devils can (Continued on page 78)


from America. Strangely enough, both are romantic. An overwhelming Chinese population clad in drab and shapeless garments mingles with the native Siamese. There are thousands of Malays in colorful printed sarongs, an endless number of Buddhist priests draped in the varying shades of yellow and orange which proclaim their godliness, some dignified Sikhs in turbans, the well-dressed Siamese in his dark blue silk *penung* and starched white jacket, and a scattering of Europeans in white. Such conglomerate color and such a mixture of races and creeds are romance.

Where there are well-built roads you will find the better houses, some following the style of the Chinese compounds, some bungalows of Siamese architectural design, and some of European plan and construction. There is a definite European quarter, includ-





# Chats on Antiques

by  Nancy Cooper

*As runs the glass  
Man's life doth pass.*

COUPLET for the letter 'G' from a *New England Primer*

MR. HENRY W. ERVING of Hartford, Connecticut, long-time friend and mentor of all true antiquarians, has recently brought to my attention a book which he calls 'the first *House Beautiful*,' written by Clarence Cook of New York, and published by Scribner, Armstrong, and Company in 1878. The individual chapters had appeared previously, I believe, in *Scribner's Magazine*, and had made such an impression that it was decided to reissue them in book form.

'It was really,' writes Mr. Erving, 'the first book published diverting the public taste, and followed the worst of the Victorian and the late Eastlake fashions. But it contained many charming woodcuts, and was altogether a pioneer of great value. I recall how in the early days of my married life I wanted that book — it seemed to me so great. But I simply could not afford to buy it. Subsequently I found a copy in a secondhand bookshop. It is still a pretty good book, and the illustrations are bully.'

Interestingly enough, after reading this provocative paragraph, I found an old copy of the very book referred to on a back shelf of the *House Beautiful* library, and I have just spent a delightful morning with it, reveling in the rarefied atmosphere of the 'elegant eighties.' The experience has left me in a state of mind bordering on confusion. What is good taste, anyway, and can any man or woman be sure he has it? Is it ever separable from fashion? 'It costs no more,' Mr. Cook informs us, 'to get pretty things than bad things, things that are in good taste than things that are in bad taste.' And then proceeds to describe one of the typical gloomy entrance halls of the late seventies, in which a Moorish gun rack used for the indispensable hatrack figures prominently! 'Even the messenger-boy will start off with more alacrity when he hears your signal,' he assures us, 'if he remembers the Turkish gun rack or the photograph of Dürer's Rabbit in your entry.'

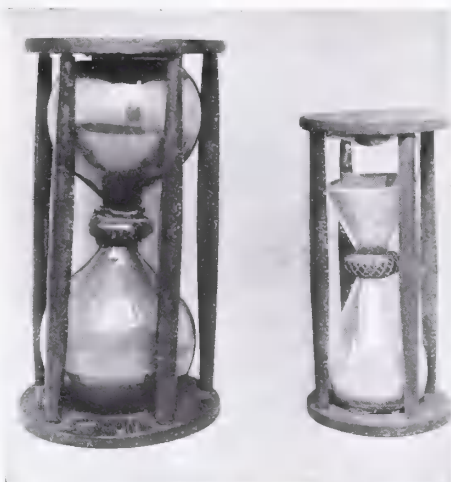
Yet Mr. Cook is sometimes less confident than he sounds here. 'I am not at all sure that my own taste is good, or that I can depend upon its being good at all times.' I only wish that some of the mentors of our present fashions could face the truth as squarely! As a matter of fact his book is a remarkably good one, even after fifty years. The engravings are, as Mr. Erving puts it, 'bully,' and the precepts which it teaches are so like those which we profess to-day as to give pause to the best of us.

'The best plan,' we read, 'is to know first how we ought to live externally, and then to surround ourselves with the things best suited for that mode of life.' Are we so sure that our own interpretation of this principle in terms of chromium, glass, and steel is materially better than Mr.

Cook's in terms of golden oak and teakwood? Fashion makes blind men (or women) of us all. Only in our judgments of those things which have stood the test of many fashion changes are we on sure ground. In Mr. Cook's book there are a number of engravings which the *House Beautiful* would be proud to show to-day — illustrations of the early furniture of Colonial days which, even in the heyday of the whatnot and the peacock feather, never quite lost its hold upon the affections of Americans. These things have stood the test of time. In professing them as the standards for our taste in furniture, we know at least that we shall not be called upon to retract each ten or twenty years.

## Old Sandglasses

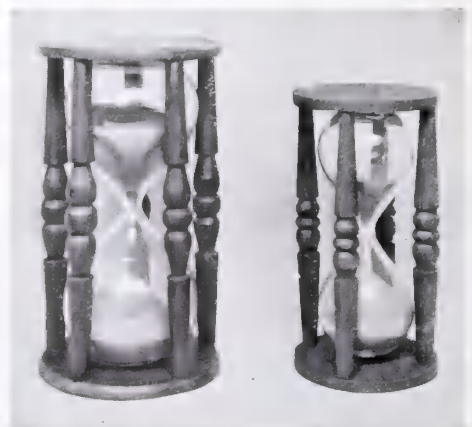
FARTHER along in the same letter, Mr. Erving has been good enough to put down for my use a few informal notes on early sandglasses, of which he has long been an enthusiastic collector. Since he is the only person, as far as I know, who has made a study of these interesting old time markers, or who really knows anything about them, it seems to me I cannot do better than to repeat here the substance of what he has written. Although his notes were of course not intended to be offered as a complete analysis of the subject, I



Figures 1 and 2. Hourglass (left) said to have belonged to Governor Endicott. Two sections; height  $7\frac{1}{2}$  inches. The ends are oak, the posts pine. The leather band at the joint has apparently never had lacing. This glass could easily date from the seventeenth century. Half-hour glass (right) in two sections, 6 inches high. Note the lacing at the joint. The ends are oak, the posts pine. Early or mid-eighteenth century

have found it quite impossible to add anything worth while to the information contained in them.

'The instrument as a measure of time was in use very early in this country,' he writes. 'I have an example (Figure 1) that has a very straight tradition of having belonged to Governor Endicott. I attach very little importance to histories of that nature which cannot be proved, but this



Figures 3 and 4. Hour and half-hour glasses blown in one piece, c. 1800;  $7\frac{1}{2}$  and 6 inches high, respectively. Oak ends; hard pine posts

specimen might easily have been owned by him. The Essex Institute of Salem has his sundial, marked "London, 1630."

'The earliest glasses were made in two pear-shaped sections with flanges at the apexes. Between these flanges, one sitting on the other, was a small metal disk scarcely thicker than paper, with a tiny round hole in the centre to gauge the stream of sand. A hole a trifle larger or smaller would of course make all the difference in the time. Because these flanges could not be exactly flat and true, there was generally a light wax placed between the edges, simply to give them a "seat." The two sections were then bound together with a lacing of coarse linen or silk thread, and, to finish, a ribbon of thin leather was bent over them both and the thread then carefully spaced to make a basketwork ornamentation. I have read in descriptive books of hourglasses which, "when in two sections," were joined together with sealing wax. Such a mistake would have arisen from the fact that so many glasses, when dislocated or broken, were joined together with this material.

'While some of the glasses blown in one piece are very old, they were undoubtedly preceded by the double glass. The very early glasses seem to have been made usually of a coarse greenish



glass, while the later ones were more often of a white glass. Although many of the latter were blown so skillfully that the orifice at the waist-line was of a proper gauge size, in the larger pieces — hours, three quarters, and half hours — it will be found that the opening in the centre has been enlarged — the rough marks of the broach being plainly discernible — and that a small brass bead with the proper-sized orifice has been inserted. The smaller pieces, from fourteen seconds to ten minutes, were, I think, always in one piece, the hole in the centre being left as blown. Many of these smaller ones were filled with black sand similar to the old blotting sand, instead of the usual pink.

'The old glasses made in two sections were of course filled with the proper amount of sand before joining. The single pieces have an opening in one end stopped with a cork, and I think that this is invariably padded with a bit of linen.

'The older glasses invariably have oaken ends, ornamented with two or three concentric rings, and have from four to six posts joining them. Sometimes the latter were plain taper and sometimes there was a moulded button or two in the middle.

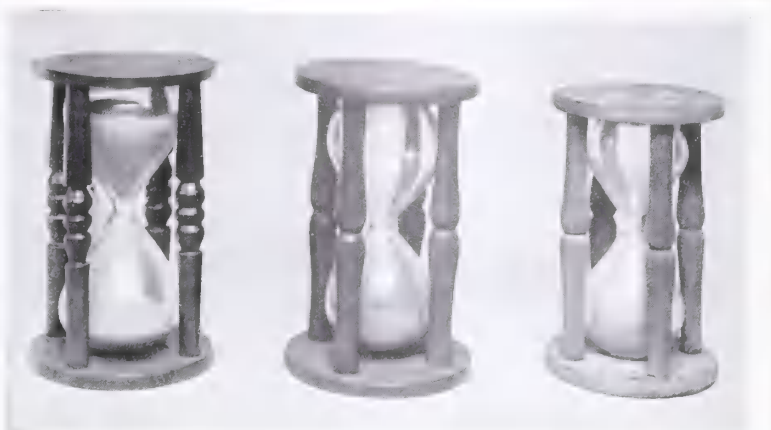
'Undoubtedly the earliest ones in use here were imported, although they must have been made in this country very early. I do not think that I have ever seen an old one but that the ends were indubitably American oak. In the *Boston News Letter* of 1716, they were advertised as "made or mended." I think there is very little record of the local origin save in the newspaper advertisements, or in occasional diaries, but they were undoubtedly used as late as 1825-30.

'Sandglasses were common in homes or schools or wherever it was important to mark the time. Almost every meetinghouse had one on its pulpit, and sometimes, as you know, they were turned two or three times before the unhappy audience was dismissed. Many years ago a very old gentleman who attended school early in the century remembered how the youngsters used to call the teacher's attention to the fact that the sand was out of the glass, and the class still undismissed. The very small glasses, fourteen to twenty-eight seconds, were usually for marine purposes, used in casting the log when there were no stop watches.

'There must have been a great many of these little pieces in the Colonies, but specimens in good condition are rare to-day. Their disappearance has no doubt been owing to their fragility.'

One might write pages on the subject, and tell no more than Mr. Erving has packed into these

Figures 5, 6, and 7. A ten-minute glass (left) blown in one piece. Height  $4\frac{1}{2}$  inches; oak ends, pine posts. A marine glass of red walnut (centre) filled with black sand; fourteen seconds. Another marine glass, twenty-eight seconds, of light mahogany or Spanish cedar, with the remains of a label on one end. 'New York' only is decipherable



few paragraphs. For the rest, the illustrations taken from his own remarkable collection tell the story better than any amount of description could. Evidently the glasses were made to run for practically any portion of the hour convenient to the purposes for which they were intended. Mr. Erving writes of a friend who found a glass a few years ago which marked the hour in quarters, having four distinct bulbs in one frame.

Hour and half-hour glasses are comparatively common, and are found, of course, in both the two-section and single-section types. Three-quarter-hour glasses are rare. An unusual one of the two-section type filled with pure white sand is illustrated in Figure 9. This piece has octagonal ends of maple, shaped so that it may be laid flat on the table at any moment without rolling off. I do not know whether college boys indulged in football very generally in its day or not. But if they did, it was such a glass which would have been used for taking 'time out.' This one might have been made for a lecturer, possibly a professor, who wished to limit his talk to forty-five minutes, but who felt the need of stopping the sand during interruptions, explanations, or the questions of his pupils. The glass could have been laid flat upon the desk at these times, and set upright again when he was ready to resume his talk.

The small glasses seem to have been divided into periods of time ranging from fourteen seconds to ten or twelve or fifteen minutes. These were usually in one section, and the smaller ones at least were probably made for marine purposes. Figure 10 shows a fourteen-second glass which is encased in a wooden box for safety's sake, and which shows evidence of having seen long hard

service aboard a ship. This piece is labeled thus:—

E. & G. W. Blunt  
Keep this end up  
14  
Seconds  
New York.

Another glass, Figure 8, which runs an hour, is encased in a mahogany box-like frame made purposely to hang on the wall like a clock.

Indeed, so many are the types and variations to be found that the wonder is that Mr. Erving should have been allowed to keep such an interesting field for study practically to himself during all these years. No doubt the scarcity of examples in good condition is in large part responsible. I shall be glad if the fact of my having drawn attention to them in these columns leads to the discovery of new and pedigreed examples which may add to the available information about them.

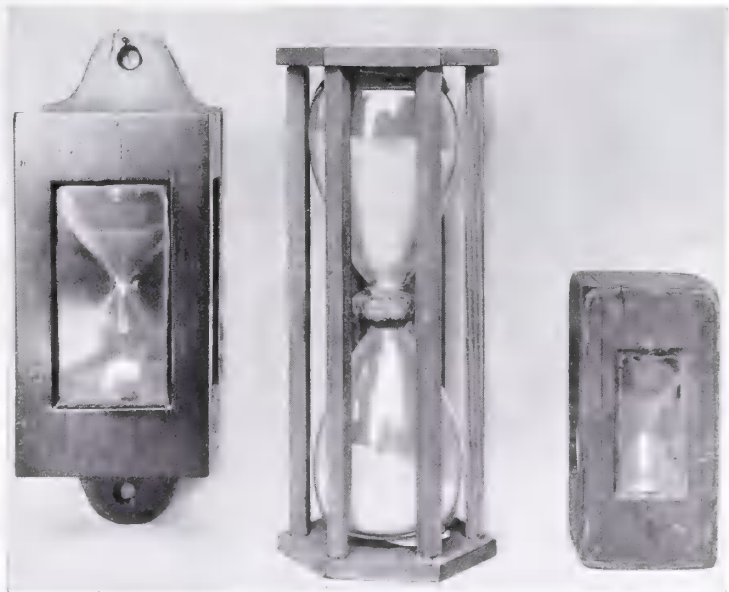
### *The Banister-back, an American Country Type*

A RECENT article on refinishing old furniture which appeared in this department for August has been the occasion for so many requests for general advice on the subject that I feel constrained to issue a few words of warning against too great reliance upon 'blanket rules.' What one learns above all else by experience in these matters is that each and every old piece of furniture that needs 'doctoring' is an individual problem, and must be treated as such. A mother who tries to apply a set of rules to all the children of the household indiscriminately soon learns the error of her ways. A similar procedure in the matter of refinishing old furniture would be equally disastrous — has been, indeed, in more cases than I like to think of.

In view of this fact, it is of course questionable whether the attempt to generalize upon so specialized a subject within the limits of space allowed a department of this kind is justified at all. Yet I believe it should be possible (and it was this idea which I had in mind in publishing the article in question) to develop a consistent point of view from which to approach individual aspects of the subject, which would cut through the arbitrary traditions built up by collectors during the past few years and strike a balance of plain common sense. To learn, in other words, to steer a course somewhere between the fanaticism of those people who go on the assumption that anything which is dirty enough must be old, and those who polish and restore beyond all semblance of the original state.

The need of discrimination in marking such a course is nowhere more apparent than in the matter of paint removal. (Continued on page 84)

Figures 8, 9, and 10. One-piece bourglass (left), c. 1800. Made to hang on the wall like a clock. The case is mahogany with windows on three sides. Rare forty-five-minute glass (centre) in two sections,  $9\frac{1}{2}$  inches high, c. 1750-75. The frame is maple or birch, and the ends are octagonal so as to permit it to be laid lengthwise. The sand is pure white. Marine glass (right) encased for safety in a pine case. Labeled fourteen seconds. Five inches high over all







## MODERN COMFORT IN THE OFFICE RECEPTION ROOM

HOWARD T. FISHER, DESIGNER

*THE CEILING AND WALLS of this spacious room, without superfluous cornices or mouldings, are covered with polished aluminum foil in one-foot squares. The floor, also divided into squares, is made of insulating board, painted black and lacquered. The woodwork is painted a bluish green and the fabrics repeat this note, which combines with the silver walls and black floor to make a room of great individuality*



THIS SUBSTANTIAL DESK was made in three sections, owing to the small size of the elevator that gives access to the office. It is illuminated by a special built-in light which drops down flush with the top of the desk when not in use



THE WINDOWS are made attractive with Venetian blinds and radiator covers painted a bluish green, on which are set an interesting collection of plants. A trough reflector placed behind a piece of sand-blasted glass illuminates the small desk



# 15 SHRUBS for the ROCK GARDEN

THE rock garden is still a most popular form of garden, but too often it is badly planted. Not only is the skeleton of the garden frequently left exposed, but the plants to clothe it are indiscriminately selected and awkwardly placed. Better a small rock garden planted almost wholly with dwarf shrubs than one spotted with tiny flowers which in their placing bear no relation to nature. Indeed both the small and large rock garden should have a goodly proportion of dwarf woody plants. In their natural habitat, alpine flowers always grow among low stunted bushes, and these woody plants contribute to the picture at all months of the

year. Rock shrubs too require less care than many of the herbs, and a garden planted with them demands the minimum attention.

In choosing shrubs for the rock garden, the following points should be kept in mind. They must not be tall, preferably not over a foot high; they should be of irregular, flattened, or depressed habit, suggesting the force of the winds and the restraints of nature; they should grow slowly, root deeply, and care for themselves in hot, sandy, or stony soils; yet they should also contribute the interest of flowers, fruit, or foliage, or special habit of growth as they lie against the ledge.

IN THE Middle Atlantic States by LOUISE BUSH-BROWN	IN THE Northeastern States by STEPHEN F. HAMBLIN	IN THE Middle Western States by WALTER D. POPHAM	IN California by HELEN VAN PELT
<p><b>Azalea macrantha</b> [Red Salmon Azalea. 2½'-3'] Of dwarf habit, with evergreen foliage. A rather dense and compact little thing, considered a gem for the rock garden. The leaves are a deep, glossy green throughout the year and the large single flowers are salmon-red in color. Growth comparatively rapid and a very showy plant when in flower.</p> <p><b>Berberis wilsonae</b> [Wilson Barberry. 1½'] Of very spreading habit, being almost prostrate. Leaves very small, a dull, pale green in color, becoming a brilliant scarlet in the autumn. Branches very spiny and the abundant fruits salmon-red. Because of its low, spreading growth this barberry is particularly well suited to the rock garden, giving a brilliant note of color at a season when there is little else of interest among the rock plants.</p> <p><b>Cotoneaster adpressa</b> [Creeping Cotoneaster. 10"-12"] A low, compact shrub of somewhat creeping habit, with irregular picturesque branches. Small leaves a deep, shining green, being almost waxy in appearance. It is from its foliage that this shrub derives its great beauty. The small pink flowers are inconspicuous, but are followed by brilliant red berries in the autumn.</p> <p><b>Daphne cneorum</b> [Rose Daphne. 12"-18"] A great favorite and a dainty and exquisite thing. The fine, somewhat needle-like leaves are evergreen and the clear pink flowers are borne in small clusters at the ends of the branches. They are sweetly fragrant and they bloom first in April and again in the early autumn. It is of rather trailing habit. There are few things more lovely than the rose daphne, and it is a cherished inhabitant of many a rock garden.</p> <p><b>Erica carnea</b> [Spring Heath. 3'] A delightful little thing. It is of low, spreading habit, hardly more than a foot in height, with fine evergreen foliage. The small rosy-pink flowers are borne through the early spring, from March to May. This small shrub has a certain sprightly charm which is very appealing, and it is universally beloved.</p> <p><b>Juniperus chinensis sargentii</b> [Sargent Juniper. 6"-12"] Introduced by the Arnold Arboretum. It is of low, trailing habit with erect branchlets. The foliage is a silvery gray-green in tone, and it is a shrub which makes a very beautiful ground</p> <p>(Continued on page 85)</p>	<p><b>Cotoneaster adpressa</b> [Creeping Cotoneaster. 8"-12"] The flattest of these little 'evergreen' hawthorns, only a few inches high, with round little leaves in flat sprays. But the leaves all come off at New Year's or before, and the tiny red haws have dropped also. Minute rosy flowers in June are another feature, but the whole group is merely a good start for the ideal rock evergreen.</p> <p><b>Cytisus supinus</b> [Bigflower Broom. Up to 2'] Prefers hot dry sunny soil in sand or rocks. Has three tiny clover leaves and green winter stems. There are clustered yellow clover heads in June. This is but one of many species of Cytisus, and all the dwarf kinds that are hardy are especially suited for rock planting.</p> <p><b>Daphne cneorum</b> [Rose Daphne. 4"-5"] Makes close flat mats of linear leaves. Very effective just as a cover, but in a rock garden it must be at home, for it is very unreliable, often having large dead patches. In May the flat rosy clusters, of a mayflower fragrance, are rewarding and there are more at times throughout the summer.</p> <p><b>Erica carnea</b> [Spring Heath. Up to 6"] The most hardy and dwarf of the narrow-leaved heaths. Makes little mats with very tiny leaves. In April there are endless rosy heather bells, often browned by spring frosts. There are other species of Erica, but the spring heath is the best one to begin with.</p> <p><b>Genista pilosa</b> [Silkyleaf Broom. 1'] Another Cytisus, and there are a dozen of the Genista group. Mostly they have one leaflet, or no leaf at all, with the same green stems. There are twin yellow pea-blossoms on the tips of the twigs in June.</p> <p><b>Hypericum bucklei</b> [Mountain St. Johnswort. Up to 8"] A round little mat of tiny opposite leaves, one of the tiniest of the group. There is a solid sheet of yellow color in June, like a mat of gold. Specially easy of culture in hot sunny spots, and as it is easily propagated by division or cuttings it is sure to be much planted near rocks.</p> <p><b>Leiophyllum buxifolium</b> [Box Sandmyrtle. 1'] Represents the tiny wide-leaved evergreens of the heath group. This is of easiest culture and readily obtained. Little leaves very like those of tiny</p> <p>(Continued on page 85)</p>	<p><b>Amorpha canescens</b> [Leadplant. 1'-3'] A little-known but very attractive plant of dwarf habit. Prefers an open, sunny situation and a dry or sandy soil. Foliage a dense heavy silvery gray, a most useful color in the rock garden. The bluish-purple flowers are borne in June and July.</p> <p><b>Ceanothus americanus</b> [Jersey-tea. 3'] A dwarf-growing, finely-twigged, shapely little bush. Foliage is handsome bright green with profuse clusters of white flowers in early summer. Prefers a dry sunny location.</p> <p><b>Cotoneaster horizontalis</b> [Rock Cotoneaster. 15"-24"] One of the most useful dwarf shrubs. Of prostrate habit with fan-shaped prostrate branches, and small glossy green leaves. One of the best plants for rock gardens, but rather tender except in sheltered locations. Must be planted in full sunlight.</p> <p><b>Daphne cneorum</b> [Rose Daphne. 9"-15"] A small, low-spreading evergreen plant. Beautiful fragrant pink flowers in early summer, and handsome dark green leaves.</p> <p><b>Deutzia gracilis</b> [Slender Deutzia. Up to 3'] A low-growing plant. General habit is neat, attractive, and graceful, and in May the plants are covered with upright clusters of pretty white flowers.</p> <p><b>Euonymus obovatus</b> [Running Euonymus. 12"] A native of deep damp woods. It has a pronounced trailing habit, with dark green leaves and greenish-colored shoots. A valuable low-growing deciduous plant for rockwork and ground cover.</p> <p><b>Euonymus radicans carrierei</b> [Glossy Wintercreeper. 12"-18"] Although usually grown as a vine, if pruned back will form a handsome shrub for the rock garden. Has trailing green stems with large, broad, flat, evergreen leaves. Will do better if winter sun does not strike leaves.</p> <p><b>Juniperus canadensis communis depressa</b> [Common Spreading Juniper. 18"-24"] A flat-growing evergreen tree with yellowish-green foliage. Usually forms broad patches, much wider than high.</p> <p><b>Juniperus sabina tamariscifolia</b> [Gray Carpet or Tamarix Juniper. 12"-18"] (Continued on page 88)</p>	<p><b>Berberis dulcis nana</b> [Dwarf Barberry. 12"-19"] Evergreen barberry of fine rich green color and very compact growth. Yellow flowers in spring and a slight bronze tinge to foliage in autumn.</p> <p><b>Chorizema ilicifolium</b> [Chorizema. Up to 12"] May be used either as shrub or as a climber, but more frequently used as ground cover. Leaves a sort of miniature holly, though lighter in both color and texture; small pea-shaped flowers are of a most piquant and delightful color combination — magenta and orange. In hotter sections it prefers semi-shade; altogether a very valuable plant.</p> <p><b>Daphne cneorum</b> [Rose Daphne. 12"] A miniature shrub with fragrant pink flowers, much valued by rock gardeners. Thrives moderately well in California.</p> <p><b>Helianthemum in var.</b> [Sunrose. 18" spread] Thoroughly at home among rocks, forming great mats of green or gray foliage covered with the gay flowers — red, pink, coral, yellow, and white.</p> <p><b>Juniperus procumbens</b> [Prostrate Juniper. To 5' spread] Invaluable for use among rocks, particularly when water is near.</p> <p><b>Juniperus sabina tamariscifolia</b> [Tamarix Juniper. To 4' spread] Also prostrate and delightful in the texture of its blue-green foliage.</p> <p><b>Lavandula dentata</b> [French Lavender. 18"] Color greener than that of the English, and the habit rather more compact. When flower spikes are in bloom it is a lovely sight.</p> <p><b>Pernettya mucronata</b> [Pernettya. 20"] This little evergreen heath, with its very tiny white bells in summer and its berries of blue or white, or pinky red, is an interesting addition to the rock garden in regions where the heat is not too intense.</p> <p><b>Pimelea</b> [Riceflower. 18"-24"] At its best, when two or three years old, covered in spring with flat heads of bright pink flowers. Short-lived, however, apparently wearing itself out with</p> <p>* Heights given represent the typical height of a plant three or four years old, which approximate height it can in many cases be maintained by frequent and intelligent pruning.</p> <p>(Continued on page 88)</p>

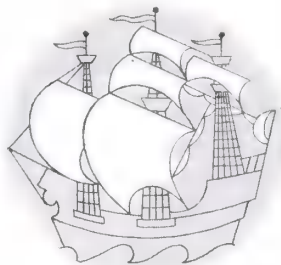




*...curld clouds sweep down to meet the sea*  
**IN THIS VERSATILE BROCADE**

dramatic beauty of Shakespeare's "Tempest" inspired this Schumacher brocade. In heritage, in texture, in subtle  
 ing—it is a worthy component of many distinguished decorative schemes . . . as traditionally fine as productions  
 Schumacher looms must be! Send for complimentary booklet "Fabrics—The Key to Successful Decoration."

*Schumacher drapery and up-  
 holstery fabrics are sold only  
 through decorators, uphol-  
 sterers or decorative depart-  
 ments of department stores.*



*Offices at 60 West 40th Street,  
 New York. Also in Boston,  
 Chicago, Philadelphia,  
 Los Angeles, San Francisco,  
 Grand Rapids and Detroit.*

· SCHUMACHER · & · CO ·



## MY KITCHEN

(Continued from page 31)

coordinate her work, she can recuperate as she goes along, and get change of mind and muscle by combining her activities. Her fatigue will be less because she will have the vitalizing element of interest. If her most monotonous and least interesting jobs go along with something she is interested in, she will be surprised to find how much she will accomplish. To sit down in a pleasant corner of the kitchen and do a little sewing or a little reading while the cooking operations are going on, or while the housewife is directing the work of the little prentice, is very restful, and she will carry the thought of her book along with her work.

In the modern house, processes of work are becoming increasingly automatic. Heating, lighting, hot water, ventilation, disposal of garbage, and many processes of cooking and cleaning are mechanically done, and take care of themselves. But hand labor is still necessary in the home, if we keep the kitchen there. Delicate craftsmanship can still be taught in the kitchen. Cooking requires hand labor of the most exacting type; in fact, it may become an art. Cooking is one of the oldest crafts with many beautiful traditions, and it behooves us to take care lest its precious secrets be lost in the tide of standardization which is flooding the world.

We are living in my kitchen now. It is a beautiful room which represents my taste, where I can study and play as well as work; a social room where people gather around me, a 'socialized kitchen'

with a place for the children. Children love to be where things are being done, and the workshop of the kitchen is, or may be, a place for doing dainty things in pleasant ways. We need to consider housework and the kitchen in relation to the child. Development of skill leads to responsibility. The foundations of skill, technique, and responsibility are best laid in childhood in the home. A people skillful in themselves will demand better workmanship in what they buy and make, and so will develop higher standards of responsibility in buying.

In the old days there was always an oil lamp in the kitchen to shed its warm glow on the table and rocking-chair. Since the advent of electricity, the kitchen lighting has become efficient, but efficient lighting is tiresome and intrusive, not conducive to rest or relaxation. So, most important of all for the comfort and beauty in my kitchen are the lamps. Soft light has a psychological effect, and tired nerves relax when the bright ceiling lights are turned off and the work units sink into the shadowed background, and the light from the fire mingles with the light of the candles on the table set for supper.

My little prentice comes in with bright smiling face to help me serve supper, and as my family gathers around me I feel the joy which comes from the mastery of technique. Every art has its technique, which must be mastered. With the mastery of technique come speed and grace, and with speed and grace there comes joy.

## THE PROGRESSION OF STYLES IN AMERICAN MIRRORS

(Continued from page 46)

gilding is applied over a thin coat of plaster. C scrolls and falling-water motives, and the usual fruit and leaf pendants, make up the design. This mirror is believed to have been part of the wedding equipment of a well-known Concord bride who was married in 1765. It is still owned by her direct descendants, but is on exhibition at the Antiquarian House during nine months of the year. The beautiful little mirror in Sheraton style, Figure 13, is also there on loan from the same family.

Mirrors of this quality cannot have been common in this country. Probably the mirrors most generally in use here during the Chippendale era were in the style of those illustrated in Figures 10

and 11 — a style which, it will be seen, is simply an elaboration of the simpler cutwork mirror of the Queen Anne period. Mirrors of this type probably originated contemporaneously with the broken-pediment form, and with them continued popular until the close of the century.

The charming example in Figure 10 belonged to the family of Henry Thoreau, being one of a large number of treasures in the Society's collection having Thoreau associations. It is of mahogany veneered on pine, and has an inner carved and gilded moulding and a singularly graceful carved and gilded urn and leaf decoration in the cresting. While, as I have said, I hold no brief for the Ameri-

can origin of any of these looking-glasses, this one carries somehow a conviction of native craftsmanship which it is difficult to down.

Figure 11 shows what was probably the highest point to which elaboration in this style attained. It is of solid mahogany elaborately cut and fretted, and carved on the surface of the frets in designs simulating foliage. The carved and gilded decorations are unusually delicate and graceful. This mirror bears a date 1749, which may or may not be a true index of its age. It was owned by a Dr. Jennison of Cambridge.

Another type of looking-glass popular in New England during the Chippendale era is shown in Figure 12. These little glasses are very numerous on the Cape and are consequently sometimes called 'Cape Cod mirrors.' They are obviously of Continental origin and are crudely made, probably with reference to the less discriminating portion of the clipper-ship trade. But they are colorful and quaint and, to the collector of to-day, entirely acceptable. The size of this one is 30 inches high by 13½ inches wide.

With the change in furniture styles from Chippendale to Hepplewhite and Sheraton lines, of course styles in mirrors also underwent a change. The Con-

can origin of any of these looking-glasses, this one carries somehow a conviction of native craftsmanship which it is difficult to down.

Looking-glasses of this quality were of course not common. Probably the style most often met with at this time would have been the one shown in Figure 13, in which the architectural order have come again into their own. Here we have also a return to the long narrow mirror in two panels but with a difference. The upper glass of the mirror of the early eighteenth century is decorated with painted scenes or figures instead of with engraving, as in the Queen Anne types, and is separated from the lower by a thin strip of wood. Neither glass is beveled. The glass illustrated is of the delicate proportions sponsored in New England during the first quarter of the nineteenth century.



FIG. 14. A gilt pier glass with painted panel, c. 1800-1815

cord collection contains no example of the well-known filigree or 'Bilboa' type of mirror of Hepplewhite persuasion, which fact in itself may be an indication that few such mirrors were in use in country districts of that neighborhood. The Sheraton style is represented by the charming little mirror, Figure 13, referred to earlier in this article. This piece is small, measuring only about 15 inches high by 34 inches wide, and



FIG. 15. One of a fine pair of looking-glasses in Empire style

chiefly by Samuel McIntire of Salem. The frame is gilt, and the more than usually charming little painting is in tones of blue and green.

A later, somewhat heavier example of the same style, Figure 15, is one of a very fine pair, acquired from separate sources. The water leaf carving on the columns is interesting in its analogy to the carving sometimes found on furniture in the Duncan Phyfe style. Looking-glasses of this type continued in fashion in this country until well into the Empire period. They constitute what is perhaps the final step in the development of the looking glass as our forbears knew it. What followed were mirrors with a big M, embodying all the heaviness and overdecoration which characterized the second Empire. The Concord Society has fortunately not as yet been burdened with any of this kind.



# Well-groomed STREETS for fastidious communities



*Concrete-paved Ivanhoe Street, Oakland, California. Hussey & Belcher, Engineers; Fredrickson & Watson, Contractors.*

For streets and driveways that border well kept lawns portland cement concrete offers a cleanly, attractive surface that is safe on the curves in all weather, and a durability under constant traffic that virtually eliminates the annoyance and expense of repairs. These, combined, exert a favorable influence on property values.

PORTLAND CEMENT *Association*

*Concrete for permanence*

33 WEST GRAND AVENUE  
CHICAGO



## PEASANT RUGS FROM RUSSIA AND EASTERN CANADA

(Continued from page 76)

metric in form and general effect.

A great part of the charm of all types of Russian rugs is due to the fact that they are so very much a product of people who make them for their own use, to stand hard wear and add beauty and comfort to their very simple homes. Many of the makers live in houses of stone and mud where the rugs constitute the chief wealth and the most important note of color. They are used on floors, walls, beds, chairs, in sleighs and carriages — as much a part of daily life as his blanket is to the Navaho Indian. The rugs represent an investment to the people, who spend the surplus earnings of their farms on the materials and take their returns from the rugs made for sale over and above those needed at home.

In spite of its peasant origin, the Ukrainian rug has a sophistication found in no other type of similar make. The French designs in particular admit of the most striking and beautiful effects when used in combination with suitable furnishings, while among other types it is possible to find rugs which have interesting possibilities for use with any furniture from French Provincial to modern German.

LIKE the kilim of Poland, the Ukrainian rug has a flat, napless surface which gives the dull finish much sought after by decorators at the present time. They are made on large vertical looms, with a woolen woof plaited in among the flax or hemp thread of the warp, producing a design which is the same on both sides. As might be expected in articles made by the people for themselves, they are extraordinarily durable, and as a large size is now shown at less than seventy dollars, any lover of fine workmanship whose purse is limited will be wise to investigate their possibilities.

Similar in manufacture to those from Russia, but even less organized in the matter of production, the French Canadian Catalogne carpets are made in the more sparsely populated parts of the Province of Quebec during the long months when winter halts almost all outside work on the part of the farmer. The women of these households make every piece of clothing, weave every blanket and every piece of cloth that is used in the home. The old wooden loom, made on the same pattern as that used two centuries ago, is set up in the great kitchen of the farmhouse, and

here the women weave their wonderful strips of carpet, using home-grown wool, dyed with vegetable dyes by themselves and woven on homespun linen. It is an industry which is so thoroughly a handicraft that even Gandhi might envy it.

COLOR is the outstanding characteristic of French Canadian rugs — color that is clear and crisp, sometimes boldly primitive, at others fading to the subtlest nuances. The most vivid and daring shades are combined in broad and narrow stripes and large-scale plaids, yet never by any chance is there a discord. Only on close examination does one see that this harmonious perfection results from the use of at least a dozen shades of the same color in each stripe, all as clear and as finely graded as the dozen shades of every color shown in the yarns of the Gobelin tapestry factory in Paris. The tones blend into each other with no formality of arrangement, resulting in the creation of an unbelievably soft and glowing effect.

The carpets are woven in long strips of about a yard in width, and are made into rugs by sewing together as many as are needed. No two are ever exactly alike, for the work depends entirely on the individual weaver and her particular fondness for certain colors. Until very recently they were made for home consumption only, being used on floors, on beds, as wall hangings, and indeed for practically the same purposes as those to which the Ukrainian peasant puts his.

Catalogne carpets may be effectively used with sophisticated modern furniture, for their exceedingly simplified pattern and clear coloring seem suited for combination with the best in modernism. In a large room in a country house, used together with a few hooked rugs, the effect is one of perfect, yet interestingly varied, harmony. As they wash like a handkerchief, they are ideal for the floor of a nursery, and every washing only increases the beauty of the colors. In some rooms it will be found that a panel of this inexpensive carpet solves the problem of a difficult wall space and supplies much the same color accent as a piece of gay pottery. Indeed there seems no end to the combinations with French Provincial, Early American, and other somewhat casual styles of furniture to which these handmade carpets reveal themselves as a satisfying complement.

## LAMPS IN THE DECORATIVE STYLE

(Continued from page 38)

like the sheath of a flower stalk. Slanting backward from the floor base, it curves in a graceful arc at the top and finishes with a bell-shaped shade of peach taffeta resembling a morning-glory. Both outer rim and ribs are outlined with a narrow gold braid to harmonize with the metal base. Although versatile and suitable for use in different settings, it is particularly charming in an eighteenth-century room such as shown in the illustration.

Another lamp of a very practical nature is a small desk or reading lamp with a stand in the form of an old English candlestick of

antiqued brass and a shade mounted upon a hinged support which permits of its being tipped at varying angles to suit the use. The shade is made of light cream-colored silk, which gives an exceptionally clear light, and is stretched on a frame which is so firm that it permits of constant handling without losing its shape.

Like the bridge lamp, this one is very versatile and is in perfect accord with practically any setting in which one may wish to use it. Simple and beautiful in line, it is an admirable example of good taste in the type of lighting fixtures which we are considering.

## HOMES IN OTHER LANDS

(Continued from page 67)



A MODERN SIAMESE HOUSE, showing the triple roof line with the colored decoration in the gable ends

travel only in straight lines, and if one tries to reach the house he will bump into that screen and bounce back into the road again.

Except for the establishments constructed and occupied by foreigners, most of the houses are built of flimsy materials even to-day. Architecturally they are interesting, built either of thatch and bamboo or of marble and tile, for the roof lines of Siam are unique. Whether the roof is built of coarse thatch, or of tiles arranged in the magnificent style which looks like three roofs piled one on another, they all aspire to Heaven. The gracefully sloping sides, often terminating in the same type of decorative ornament that is used on temples, are always picturesque. The domestic architecture has been very little developed, for all thought, time, and money have been expended on creating gorgeous homes for their gods. Siam is a land of dazzling temples rather than of beautiful homes, for it is only recently that anyone except the nobility had solid houses, and those are none too well built.

The walls are either the drab of weathered wood or bamboo and straw, or, in the more recently constructed houses, they are sometimes of marble, or tile or glazed stucco. Topping the latter, you will see a brilliant tiled roof and gorgeously colored decorations in the gables. The heavy doors will possibly be of carved teakwood or gilded lacquer, inlaid with pearl. Bits of bright porcelain or glass set in the wet stucco make colorful decorations that seem to blend with the brilliant foliage. Stately palms and plumes of bamboo, fruit trees and flowering shrubs, jasmine at your bedroom window, and orchids of rare hue that cling lightly to ash-gray bits of old wood can make even a commonplace house seem the centre of a bit of Eden.

The interiors are less interesting than the exteriors, for Siamese and Chinese ladies have not learned the charms and intricacies of interior decorating. The walls are plain wood or woven bamboo, or, in the more modern house, glaring white plaster. The stained but unwaxed floors are bare except for an occasional soft hand-woven

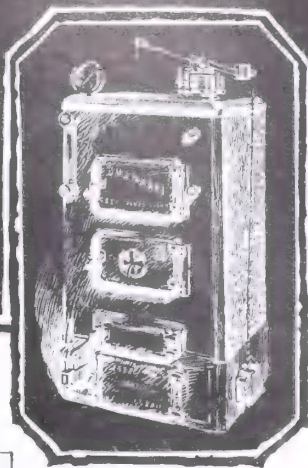


# Don't be charitable— Just be *selfish*

FOR the past year the cry has been "start construction." This appeal for construction of any and all kinds has been believed to be the "Aladdin's Lamp" for prosperity's return. Quite unfortunately this clamor has often assumed the semblance of a charity plea. It is anything but that. 1930 was bargain year for building. Public utilities and great industrial concerns, with the support of low rate money, have most wisely profited. Theirs was no charitable intent—just the exercising of good business judgment.

The year 1931, too, will offer many advantages to responsible home builders. Vacant property can be purchased most reasonably due to the present stagnant condition of the real estate market; construction and mortgage funds have never been more plentiful for desirable loans; building materials and equipment are on a lower level than for years; and skilled workmen are seeking work. Taking advantage of these opportunities not only shows good judgment, but is the most wholesome kind of *selfishness*.

## HOUSE BEAUTIFUL



### On How To Play Your Hand

### In The Heating Game

**R**ULES alone won't make a winning bridge player. Rules are made to keep the peace and must be obeyed.

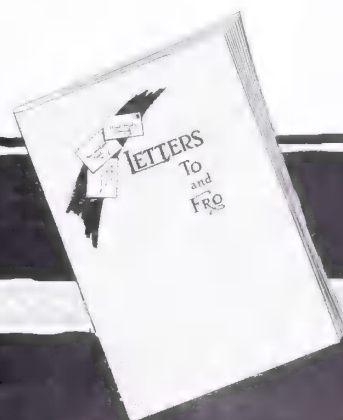
But it's the thousand and one card combinations that one has to study, if one is to meet keen players on even terms.

There are just as many baffling hands to be played in the battle for heat contentments and fuel thrift.

But "Letters To and Fro" cuts right across all difficulties, and makes it very plain how to carry off the heating prize, with any hand that's dealt you.

For the sake of your physical comfort, health and reasonable economy, write us for a copy of "Letters To and Fro." \*

\*Written by eight real people, who each solved the home heating problem in a different way. To a young couple who finally solved their problem in their own way.



## Burnham Boiler Corporation

IRVINGTON, NEW YORK

Representatives in principal cities of United States and Canada

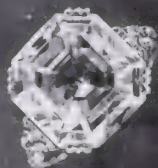
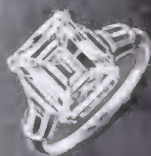
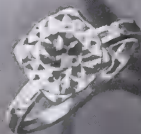


# Engagement Rings



The Engagement Ring is more than a ring. It becomes a symbol of love, faith, constancy and happiness -- and of all Jewels, is the most cherished and admired.

The illustrations give but a faint idea of the many beautiful Diamonds in the premier collection of this Establishment which has served a distinguished clientele for a century.



## BAILEY BANKS & BIDDLE CO.

JEWELERS SILVERSMITHS  
STATIONERS HERALDISTS  
ESTABLISHED 1852

1218 to 22 Chestnut Street  
Philadelphia

## HOMES IN OTHER LANDS

(Continued from page 78)

Oriental rug in a fine house. There are many, many windows with shutters as their only decoration. The furniture is usually nondescript, though in the better homes it is often of Chinese make and design. America seems to have put her worst foot foremost here and foisted on an uninitiated public the horrors of the Age of Golden Oak. So, sometimes, that is what you see through an open

board when such trivialities seem necessary. The muddy water the klong provides a way of travel, it provides the only apparent aid to cleanliness, and provides water for drinking well. One can't be squeamish about germs and live on a klong in Siam. These houses are low and untidy and dirty. No matter how clean the Siamese may be personally, his house is never a model of sanitation and cleanliness. It is more than two-thirds verandah, with cramped sleeping quarters at the back. The needs for interior furnishings are few, for neither tables nor chairs are a necessity, and the only decorative splash of color is supplied by the daily visit of the yellow-robed Buddhist priest.



A REAL SIAMESE HOME in a side klong. Note the pointed roof lines

door or window. It is strange that in a land of beautiful woods so little of it is used for furniture or interior decoration.

Across the river from the new city lies Dhonburi, the old city of klongs, where houses are built on stilts or fastened to a mooring, and each member of the family seems to have his own boat. The intricate lacework of canals that serve as thoroughfares is spread out through an enormous garden where fruit trees are always blooming and fragrant, and lotuses of delicate coloring glow against the brackish water. Sometimes the houses are built over the water, sometimes they are built on the mud bank so that access is easy to the gardens beyond, and sometimes they are built on rafts, held to a mooring post, so that they can rise and fall with the tides. There are many reasons given for these houses on stilts — because of superstition, because they are healthier above the damp ground, because it is wiser to be farther above snakes and toads, or because it is then so simple to throw out refuse. Whatever the reason, there they are, the homes of thousands who make the swarming river life of Bangkok so fascinating to the visitor.

Crude houses of fragile stuff lean against each other, without even bridges to connect them. A flight of steps down into the klong serves as a doorstep, as a place to sit and watch the world go by, or as dish pan and drain-

board when such trivialities seem necessary. The muddy water the klong provides a way of travel, it provides the only apparent aid to cleanliness, and provides water for drinking well. One can't be squeamish about germs and live on a klong in Siam. These houses are low and untidy and dirty. No matter how clean the Siamese may be personally, his house is never a model of sanitation and cleanliness. It is more than two-thirds verandah, with cramped sleeping quarters at the back. The needs for interior furnishings are few, for neither tables nor chairs are a necessity, and the only decorative splash of color is supplied by the daily visit of the yellow-robed Buddhist priest.

The boats that are so essential to life on the river are fancifully constructed, some faintly reminiscent of a gondola and others flat as a sampan. Heavy logsteak are hollowed out for the main man boat, and evidently even a child of four is not too young to paddle his own canoe. On market day the main klong is jammed and a traffic policeman will probably be the next innovation, though where he will stand is a matter for serious consideration. Everyone is out in his or her boat to buy or to swap stories. They have a happy-looking lot and not resentful of foreigners looking the other way like specimens under a glass. The open-front stores that can only be reached by boat and the individual salesman in his sampan have a heterogeneous mass of wares. There is everything from stunning big Shanghai jars to tin dippers, from durians — the delectable but evil-smelling — delicious mangosteens, from over-sweet pastry to jewelry. Strange shaped straw hats vie with bananas, and the vender of the pink mixture wrapped in a betel leaf, which is one curse of the Orient, is fairly swamped by the surging crowd of boats. Through this jumbled mass comes the waterway street car — a steplaunch where you can stand uncomfortably crowded as though you were in a subway. It has regulated stops and mooring places where slippery narrow platforms with only a string for a handhold hold the oncoming passengers. There seems no place for those who want to get off, but somehow the transfer is made without loss of life and the launch goes on to the next station.

Romance is there if you are seeking it — whether it's the market on the main klong just after dawn, or whether it's a tiny waterway where you must put



# Softly twilight steals across the floor . . .



and if this is your  
room and the floor  
your own design, why  
shouldn't you feel  
just a wee bit proud?



Squares of Blue Linoleum No. 43, framed by Linostrips of Plain Red Linoleum No. 40, form the floor for this slumbertime room

HERE'S a pleasant thrill as you  
back and watch the sun's last  
throw shadows into that room  
all your own. This room is you!  
ne out just the way you planned  
everything in it expresses your own  
Particularly are you proud of  
oor. What a happy inspiration  
ion it yourself with plain colors  
Armstrong's Linoleum.

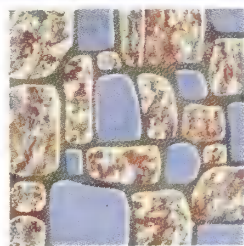
id look a bit difficult when you  
ead about the idea. How simple,  
ll! Even though you never could  
a straight line, you *did* know what  
avorite colors were—and found  
in Armstrong's Linoleum. Then  
merely a matter of telling the  
ant just how you wanted them  
ned. Clever, too, the way those

experts installed the floor in less than  
a day. Watching them trimly tailor it  
to every nook and cranny and deftly  
cement it in place over linoleum lining  
felt made you understand just why  
Armstrong Floors are called permanent.

Is it any wonder you are now plan-  
ning to have Armstrong's Linoleum  
Floors for every room in the house?

Why not make this pleasant experi-

Embossed Inlaid No. 1602



ment in your own home? Begin it right  
now by sending for Hazel Dell Brown's  
book, "New Ideas in Home Decora-  
tion." Then see the floors pictured and  
described by Mrs. Brown at local lino-  
leum, furniture, and department stores.  
Ten cents to cover mailing costs brings  
the book promptly. Address Armstrong  
Cork Company, Floor Divi-  
sion, 937 Pine Street,  
Lancaster, Pa. (Makers of  
cork products since 1860.)

Armstrong's  
Product

## Armstrong's Linoleum Floors

FOR EVERY ROOM IN THE HOUSE

IN • • INLAID • • EMBOSSED • • JASPÉ • • PRINTED • • and ARMSTRONG'S QUAKER RUGS





THE  
EIGHT  
AS BUICK  
BUILDS

## The joy of knowing you have chosen well

One of the many advantages of owning a Buick Straight Eight is the joy of knowing you have chosen well—the assurance that months and years of driving will confirm all your hopes of fine, faithful performance.

In addition to this steadfast reliability, which women have long admired in Buick, the new Buick Straight Eight reveals even greater luxury, even swifter, more spirited performance. The powerful Valve-in-Head straight eight engine provides new fleetness, new smoothness, new flexibility. The silent Syncro-Mesh transmission makes every woman an expert driver, enabling her to shift gears smoothly and easily at any speed. The charmingly styled Bodies by Fisher are skillfully insulated against cold, heat and noise.

So strongly do these Buick advantages appeal to women that 60 out of every 100 who buy eight Buick's price range select Buick. They know Buick is a sound, sure choice . . . and such confidence is one of motoring's greatest joys.

*The new Buick Straight Eights, in four series and price ranges, are offered in twenty luxurious models, from \$1,200 to \$2,035, f. o. b. Flint, Michigan.*

BUICK MOTOR COMPANY, FLINT, MICHIGAN  
*Division of General Motors Corporation*



WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



## HOMES IN OTHER LANDS

(Continued from page 80)

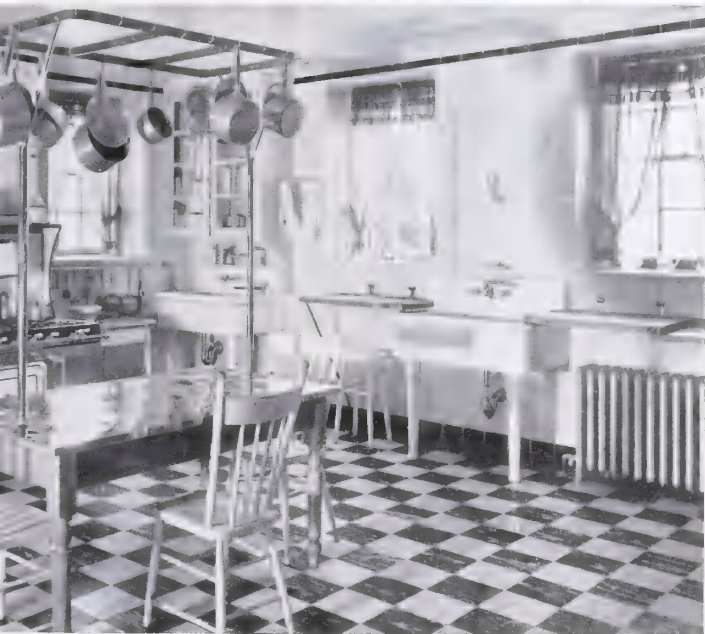
the trailing fronds so your  
can glide through and out  
the dense shadows into the  
lant moonlight on the river,  
re the blue porcelain *prang* of  
Arun reflects in the twinkling  
rs. If you explore the little  
klongs by night you may pass  
ny shack where two old Sia-  
e sit cross-legged on the  
with a carved chessboard  
een them, their old heads  
ling wisely in the feeble light  
pale yellow lantern on the  
ng by them, their amber

hands fingering carved ivory chess-  
men for which your soul yearns.  
There is romance, too, in the sun-  
light where it intensifies the bril-  
liant blossoms of the flame trees  
and casts a roseate glow over the  
hard white road and the dancing  
ripples on the near-by canal.  
Each day you will find new places  
to explore, and each night you  
will be surrounded by new beau-  
ties, until you are convinced that  
you will never be quite ready to  
leave Bangkok, the city of magic  
beauty and romance.

## THE KITCHEN SINK

(Continued from page 65)

Marian Edwards Hewitt



HINGED WOODEN DRAINBOARDS which fold back against the wall  
not in use are preferred by some housekeepers. They are easily cleaned  
provide a less resisting surface than enamel

for the sink in the average  
e. It wears better than por-  
n, although porcelain makes  
ry handsome fixture, is easily  
ed, and comes in a wide range  
tractive colors. Indeed the in-  
ed use of color for both kitchen  
athroom fixtures is one of the  
esting recent developments in  
ield. Ivory, various shades of  
and blue, rose, orchid, yel-  
lavender, tan, and mottled  
can all be obtained and offer  
most unlimited scope in the  
ation of the kitchen.

Another improvement is the  
opment of an acid-resisting  
el. Porcelain, as it has al-  
been made, is highly resist-  
to the corrosive effect of  
r, soap, and so on, but acids,  
ommon in the kitchen, grad-  
cause deterioration of these  
els. Now this objectionable  
re has been overcome, and

the acid-resisting enamel sink,  
while slightly more expensive, is  
well worth the additional cost.

**Soapstone and Slate:** The soap-  
stone sink, while less common than  
formerly, is still used. The chief  
objection to it is that, being some-  
what absorbent, it is difficult to  
keep clean. This is not true of the  
slate sink, which has a smooth,  
clean surface and may be made  
by a skillful playing up of color,  
a very attractive feature in a  
kitchen. An objection to it is that  
it is breakable, but with ordina-  
rily reasonable care it will last  
almost indefinitely. In many  
houses the slate sink is used in the  
kitchen for heavier work, while  
enamel or metal is used in the  
pantry—an excellent combina-  
tion since heavy pots do mar the  
surface of an enamel sink.

**Metal:** Modern progress has  
placed at our disposal various



If you have any rooms that have  
lost their freshness, you can bright-  
en them up with new wallpapers,  
and so not only improve your  
own surroundings, but also  
do your bit towards re-  
lieving the unemployed.  
And you can do this  
quickly, efficiently,  
and reasonably.

NOW  
IS THE  
TIME TO REPAPER

THE unusual business conditions and the widespread  
prevalence of unemployment, make this an excep-  
tionally favorable time to have work done. Look  
about your home today, decide upon the rooms you will  
redecorate, then go to your nearest Lloyd dealer and  
make your selections from the comprehensive array of  
charming designs and color schemes in his Lloyd sample  
books. The newest English, French, German and Japanese  
papers are on exhibition in all Lloyd showrooms.

Lloyd's "Butterfly and Lady" imported wall-  
paper shown at the right is artistic in design, and  
exceedingly durable in quality. It may be had in  
a number of color combinations.



The exceptionally interesting pattern of wallpaper  
at the left was first made in France, in the early  
days of the Nineteenth Century. The original was  
removed from an old house at Woodbury, Conn.  
The design—charmingly conceived and beautifully  
executed—shows vistas of the lovely Bay of Naples.

W. H. S. Lloyd CO., INC.

NEW YORK, 48 West 48th Street

BROOKLYN  
570 Atlantic Ave.

NEWARK  
71 Washington St.

CHICAGO, ILL.  
434-40 So. Wabash Ave.

BOSTON, 420 Boylston St.

LOS ANGELES, 1051 So. Alvarado St.

PHILADELPHIA, PA., 1620 Spruce St. (John H. Whitwell, Inc.)

WHEELING, W. VA., 1121 Market St. (R. C. Dancer, Inc.)

NEW HAVEN, CONN., 290 York St. (H. M. Hodges & Bro.)

SPRINGFIELD, MASS., 111 Chestnut St. (H. M. Hodges & Bro.)

TORONTO, CANADA, 1 Wellington St., W. (F. C. Davidge & Co., Ltd.)

FOR OVER FORTY YEARS IMPORTERS OF GOOD WALLPAPER



# STOP THOSE UNDER DOOR DRAFTS



## with CHAMBERLIN weather strips and IN-DOR-SEALS

63% of this season's heating expense—weather experts say—is still before you. Over half of your comfort and heating problems are still to be solved. Then why suffer—for another day—the cold-breeding discomfort of window and door drafts? Why not enjoy even, comfortable temperatures in every room—in every nook? Stop throwing away fuel; stop wasting money. Let the world's largest weather strip company—Chamberlin—make your home permanently draft-proof—much healthier—cozier—easy to heat.

### CUT FUEL BILLS 20% TO 40%

In two to five years—fuel savings alone will more than pay for Chamberlin protection—and these savings continue undiminished for the life of your building.

### INSTALLED BY EXPERTS

There are 100 Chamberlin factory branches—and Chamberlin experts install Chamberlin Weather Strips. Only Chamberlin gives a nationwide, factory-direct-to-consumer service to insure the best in workmanship and maximum satisfaction.

### LOW COST—EASY TO PAY

Chamberlin Weather Strips are really an investment and they can be purchased on convenient terms.

Telephone your local Chamberlin branch, or mail coupon direct to factory. Do it today.

Mail  
today



CHAMBERLIN METAL WEATHER STRIP COMPANY, INC., Detroit, Mich. Send booklet "Better Homes and Weather Strips"—and a FREE Chamberlin estimate for \_\_\_\_\_ doors, \_\_\_\_\_ windows.

Name \_\_\_\_\_

Address \_\_\_\_\_

FC402

## THE KITCHEN SINK

(Continued from page 81)

metal sinks, including tin-copper, Monel metal, nickel-silver, and similar acid-resisting metals. These are especially desirable for use in the butler's pantry, since their softer, more resilient surfaces are less damaging to delicate china.

It has been the custom to install these metal sinks in a wooden counter, but several manufacturers are now making an entire unit comprising sink and drain-

more, and fixtures so finished will continue bright and untarnished for years with but a light occasional rubbing to remove water spots.

**Drains:** There are a number of interesting improvements in the drains for sinks. There is, of course, the usual flush strainer to prevent large particles of food from clogging the waste. This may be provided with a stopper de-

Mattie Edwards Hewitt



A COMBINATION METAL AND ENAMEL sink which houses a dishwasher in one compartment

board on either or both sides. While the separate sink has some advantages, in the smaller kitchen the space saved by building cabinets around the sink is important. When this is done, counter tops can be covered with the same metal used for the sink.

**Other Materials:** In addition there are several other materials of which sinks may be made, including those of tile with tile and rubber drainboards already mentioned, cast cement, and various stone products which have been found suitable and which can be painted or otherwise finished to fit any desired color scheme.

### ACCESSORIES

**Faucets:** The combination hot and cold water outlet in which the temperature of the water can be regulated to just the desired degree is such a convenient feature that it has practically entirely replaced the separate faucets. The swinging spigot is an additional convenience. The most complete equipment of this nature includes an attached soap dish, which should be perforated to allow water to drain off, and a rubber hose spray for rinsing the dishes.

Chromium plating is a recent and desirable development in kitchen fittings and, in fact, in all plumbing fittings. It costs little

signed for the purpose or with an improvised one of the large flat rubbers to be had at the Five and Ten stores. However, there are now available special drains which are somewhat larger and which are provided with lift-out basket strainers which catch the food particles. This device keeps the sink much cleaner and neater while in use, and the debris may be removed by lifting out the strainer and dumping whenever necessary. Certain of these drains are also provided with stoppers which may be closed or opened by means of a lever control in the back of the sink, making it unnecessary to place one's hands in the water.

**Garbage Containers:** It is possible now to obtain a small garbage receptacle on a collapsible bracket which is placed under the sink. This is conveniently at hand when wanted and at other times out of the way. It is quickly and easily emptied and kept clean. One type provides a bag of tough waxed paper to fit the container, which can be easily removed and disposed of with the minimum of trouble and dirt.

### LOCATION OF SINK

While an entire article should be written on the arrangement of kitchen equipment in order to do

No. 7

IN A SERIES OF

Information Bulletin  
ON THE ARCHITECTURAL PROFESSION



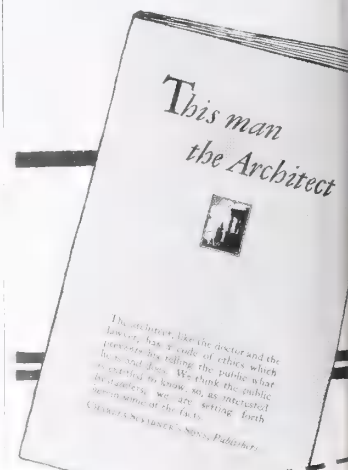
There are those who hesitate to employ an architect because of uncertainty as to whether the person selected will be able to give them with a design. Apparently, many people do not know that an architect may be retained and dismissed at any point of the proceedings. It is necessary that one who cannot give the client with his design be retained to the bitter end. If, after having an architect of your choice make preliminary sketches in accordance with your understanding of your needs, the results are not to your satisfaction, repeated trials fail to make the connection, pay him for the work that has been done, and engage another man. One-fifth of the total fee is the accepted amount due upon completion of preliminary sketches.

We have put some facts of this into a little booklet, "This Man the Architect," which we shall be glad to send upon request, without charge to any one who is interested. I enclose a self-addressed stamped envelope.

Charles Scribner's  
publishers of

ARCHITECTURE

—the professional journal—  
of books on architecture



TEAR OFF THE COUPON AND MAIL

CHARLES SCRIBNER'S  
597 FIFTH AVE., NEW YORK

Please send without charge a copy

"This Man the Architect"  
in the enclosed self-addressed  
stamped envelope

(Booklet measures 3 1/2 x 5 1/2 inches)



## THE KITCHEN SINK

(Continued from page 82)

the subject justice, a suggestion or two with regard to the position of the sink may be of help here. Light is of course essential for the operation of washing dishes, and the general preference is to place the sink directly under the window. In relating the sink to other articles of kitchen equipment, it should be remembered that it should be convenient both to the

kitchen cabinet and to the stove, since the activities at these stations are correlated. Also it should not be too far away from the dining-room door to ensure quick clearing of the dining-room table. It is also well to remember that if there is no pantry sink, many steps will be saved if cupboards and a silver drawer are provided close to the sink.

## AN EASILY CARED FOR GARDEN

(Continued from page 42)

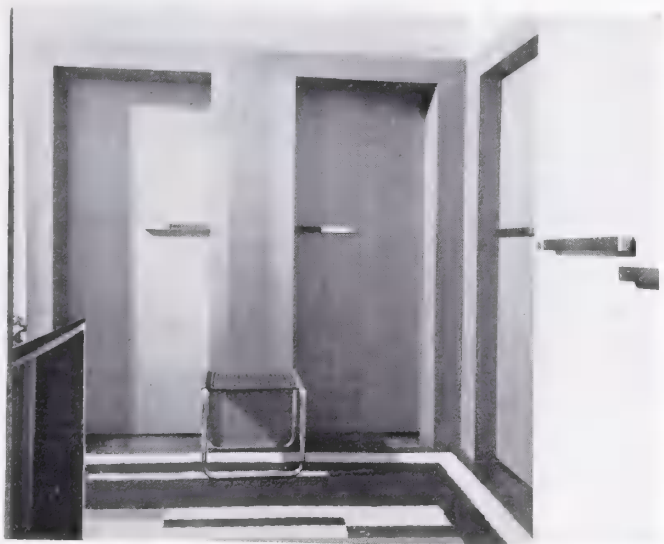
special relation between house and garden we made up for by providing the charm of mystery. The garden is not visible from the house, and not until you walk out on the lawn do you know that any garden exists. Then you discover it at your feet, but inaccessible, and you have to wander down the path from the side of the lawn, through the wild-flower garden, and then across a rhododendron- and pine-surrounded lawn, to reach it.

This little voyage of discovery adds much to the interest of the

garden, and also a great deal to its apparent extent. Actually it is very small, but the various incidents of the approach, the first view from above, the wild-flower walk, the lawn, and, finally, the combination of ordinary flower garden and planted wall, give this garden more interest than have many twice its size. And we did accomplish what we set out to do; that is, to make a garden no larger than Mrs. Forbes—who, I must add, is an ardent and devoted gardener—could take care of herself.

## WHERE FURNISHINGS ARE BASED ON FUNCTION

(Continued from page 60)



THE SEVERE SIMPLICITY of this entrance hall is mitigated by the beauty of the waxed mahogany doors and the richness of the color harmonies in the carpet.

pooring in conjunction with black and white.

The pinkish tone of the pine wood used for the furniture of the principal bedroom has largely dictated the color scheme there. Two nests of drawers in pine stand at each side of a window. These are connected by a console placed just below the window sill, which makes a convenient dressing table.

The glass curtains here, as elsewhere in the house, are of a wide-mesh white net patterned in artificial silk. The heavy curtains are of celanese in a delightful pastel pink. An even lighter pink has been chosen for the bedspread. It is a Rodier fabric. Pink is also combined with pale mauve and beige in the modernist wallpaper.



## The Trail Grows Faint ~ Stickley Would Blaze It Anew

Courtesy of W. A. Hathaway

THE trail of our forefathers is being slowly over-grown by modern life. Gasoline stations dot the New England roadside. An unsentimental concrete bridge commemorates the "shot heard 'round the world." Historic nooks and crannies, redolent of the early American days, vanish before the ruthless advance of modernity.

Stickley would do nothing to stay this "progress." Except one thing; to seize upon the most typical symbol of Early America—its quaint, delightful, hospitable furniture—and recreate it faithfully for larger numbers to enjoy, before it too has vanished from the dimming trail.

And so, at Fayetteville, under the inspiration of a priceless collection of original documents, conscientious craftsmen reproduce the simple lines, the worn edges, the honest construction, the time-mellowed finish in cherry and maple. Settles there are, and tavern chairs, stretcher tables, dressers, corner cupboards—inviting to be mingled with the new in the homes of people responsive to their restful charm.

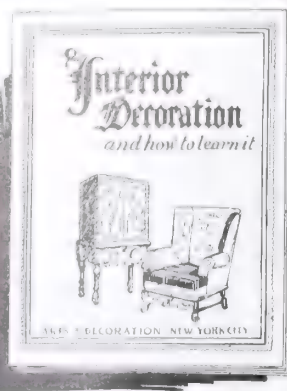


We announce next month a furniture dressing by Stickley, perfected to clean, beautify, protect and preserve the lovely finish of the Stickley Early American reproductions.

Stickley reproductions can be obtained at the better dealers. Visitors welcome at workshops and display rooms, Fayetteville, N. Y. Write L. & J. G. Stickley, Inc., Fayetteville N. Y., for illustrated booklet B.







## This Booklet Will Help You Express Your Love of Beauty For Pleasure—or Profit

It explains how easily you can learn Interior Decoration. Describes the simplest, most understandable home study course we know of. Tells how we have just added our complete course in Modernistic Decorating to our standard course in Period Decorating—making it the only complete course of its kind in existence. Now you can get the two complete courses for little more than the price thousands paid for one.

### MAIL COUPON TODAY

#### ARTS & DECORATION

##### Home Study Course

Suite 1111A, 578 Madison Ave., New York

Send me the Brochure giving details of your Home Study Course.

Name

Address

City  State

For many women this Brochure has been the open door to a charming and profitable profession. There is a great demand for interior decorators—a line of activity especially suited to women. Send for this Brochure today—it is free.

## FROM THE FORESTS OF BURMA TO YOUR PORCH OR GARDEN

# TEAK

Massive teak logs—felled by native Burmese woodsmen, trundled by ponderous elephants to the banks of the Irrawaddy, and floated downstream to Rangoon—are imported by McQuesten and fashioned by their craftsmen into porch and garden furniture of an elemental sturdiness and beauty. Whether your porch or garden be formal or informal in landscaping and architecture, furniture of Ship Teak will prove both decorative and useful.

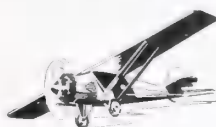
If you are in New York City between January 16 and 24, see our display at the National Motor Boat Show in Grand Central Palace—Booths 97-98.



Above: The MERRIMAC Set of Natural Teak. Table two feet, nine inches square—\$160. Write today for your free copy of Booklet B, describing benches, chairs and other pieces of Ship Teak Garden Furniture.

**GEO. MCQUESTEN CO.**  
EAST BOSTON, MASS.

## Are your boys air-minded?



### BOYS today talk about airplanes

as casually and as fluently as boys of fifteen years ago discussed automobiles. If you want to give a book to some youngster in his teens, and have it a gift that he'll really like, we suggest **FALCONS OF FRANCE** by Nordhoff and Hall, and **SKY HIGH**, the Story of Aviation, by Magoun and Hodgins. Each book costs \$2.50

ATLANTIC MONTHLY BOOKSHOP, 8 Arlington St., Boston

Gentlemen: Enclosed find \$..... send

..... to

Name

Address

(Check here if you prefer to have us charge your account)

## CHATS ON ANTIQUES

(Continued from page 69)

I have already had occasion to remark upon the danger of stripping off paint wholesale, in connection with the subject of restoring Windsor chairs. Another interesting case in point is that of the banister-back. During the recent rage for stripping and refinishing in the natural wood, the fact seems to have been generally lost sight of that the banister-back, for all its dignity and beauty, is essentially a country piece, developed by American craftsmen as a substitute for the

professional japanners whose advertisements fill the newspapers of the time.

The conclusion is borne out in numerous cases by the evidence of the chairs themselves. The one illustrated was found to have, under several coats of sticky black paint and varnish, and a coat of red, a first coat of black paint, worn off in the places most exposed to wear and of the unmistakable quality which distinguishes paint two hundred years old from that of a quarter or a half century ago.

On the other hand, there are a number of banister-backs found of such a quality as to indicate that they were probably originally finished in the natural wood. An interesting example is shown in Figure 11. This chair is of hard maple throughout, with the exception of the balusters and stretchers, which are of ash, and is of that warm brown, polished where the wear is greatest, which indicates a long period of use before the subsequent coats of paint were applied. A number of interesting and unusual features, such as the worn Spanish feet, the early knob



Fig. 11. Banister-back chair of hard maple with ash stretchers, originally finished in the natural wood

carved cane chairs for which they did not always have materials at hand. Like the Windsors, it was often made of half a dozen different kinds of wood, and like them it was undoubtedly often meant to be painted or japanned.

A typical example is the chair illustrated in Figure 12. The main structural members of this chair are made of basswood, the least durable and stringiest of the woods available to our forebears. The stretchers are of ash, the balusters pine, and the carved cresting maple. It does not seem reasonable to suppose that a craftsman capable of executing carving of the quality shown on this piece would have framed it in such a hodgepodge of materials unless he had meant them to be covered in some way. Certainly our ancestors knew too well the qualities of basswood—the heart of which was often twisted and used as a substitute for rush in chair bottoms—to have expected it to endure without protection of some kind.

Furthermore, the period in which such chairs were made was that during which the craze for japanning was at its height, and there seems to be no doubt but that large numbers were put together with the idea of having them japanned either by the ladies of the family for whom they were intended or by some of the numerous

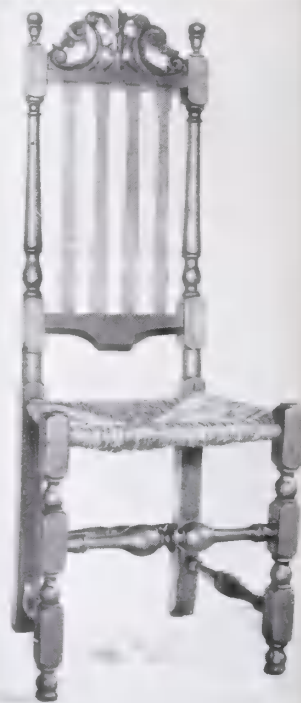


Fig. 12. Banister-back chair of basswood, ash, pine, and maple; obviously intended to be painted

turnings of the front legs underneath the seat, the arched form of cresting similar to that found on cane-back chairs, and the delicate turning of the balusters, of which there are five instead of the usual four, suggest both an earlier date and a higher order of craftsmanship than are evident in the previous specimen. Comparison of the two provides an excellent demonstration of the wide variation in quality and feeling of pieces within the compass of a single style to be found in this country throughout the early period. One need scarcely add that it is through just such variation that the question of refinishing and restoring becomes so much a matter of individual judgment.





(C) 1941  
T. H. N. CORP.

## BEHIND THAT GRILLE IN THE WALL

...er discussion about your future home turns  
...comfort of your family, the beauty of vari-  
...oms, or the question of saving floor and  
...pace, be certain to have the facts about the  
...an Nelson Invisible Radiator.

... compact heating unit is designed to be en-  
...within the wall—not merely out of view but  
...etely out of the way. It cannot possibly  
...injury or discomfort to the body. It never  
...res with the placing of furniture, hanging of  
...ies, or carrying out of a tasteful color scheme.  
...n, too, the Herman Nelson Invisible Radi-  
...easy to control. You simply turn a tiny  
...at the grille, and heat is quickly distributed

throughout the room—in the exact quantity you  
...desire. Reverse the turn, and the heat flow stops!

Once installed with a steam, hot water, vapor  
...or vacuum heating system, this modern radiator  
...will never require a moment's attention. It has  
...no joints of any kind to fail or leak—no parts  
...that can rust or get out of order.

If you would have your home truly in key with  
...the modern day, consult your architect or heating  
...engineer regarding the Herman Nelson Invisible  
...Radiator, or get in touch with our nearest sales  
...office (see list below). If you prefer, write for our  
...descriptive catalogue.

THE HERMAN NELSON CORPORATION, \*Moline, Ill.

*There's a radiator  
that says... "This  
home is modern"*

## HERMAN NELSON Invisible RADIATOR

MR. D. ME.	BUFFALO PHILADELPHIA SCRANTON	BALTIMORE, MD. CHARLOTTE, N. C.	CHICAGO PEORIA, ILL.	NASHVILLE CHATTANOOGA	TULSA, OKLA.	LOS ANGELES
WELD, MASS.	WILKES-BARRE	GRAND RAPIDS	DES MOINES	NEW ORLEANS	DENVER	VANCOUVER
NICE, R. I.	HARRISBURG	SAGINAW, MICH.	MILWAUKEE	MIAMI	SALT LAKE CITY	TORONTO
K CITY	PITTSBURGH	DETROIT	GREEN BAY	MEMPHIS	BUTTE, MONT.	WINNIPEG, MAN.
E	JOHNSTOWN, PA.	CLEVELAND	MINNEAPOLIS	DALLAS	SPOKANE	CALGARY
ER	WHEELING, W. VA.	CINCINNATI	DULUTH	OMAHA	PORTLAND, ORE.	OSLO
	WASHINGTON, D. C.	TOLEDO	ST. LOUIS	EMPORIA, KAN.	SEATTLE	MELBOURNE
		INDIANAPOLIS	BIRMINGHAM	KANSAS CITY	SAN FRANCISCO	YOKO, OSAKA

\*The Herman Nelson Corporation are makers of the Herman Nelson System  
and Univent System of Ventilation for schools, hospitals, offices, churches  
and all buildings having an acute ventilating problem. The Herman Nelson  
Invisible Radiator for residences, apartments, hotels, offices and monu-  
mental structures. The Herman Nelson Hot Water Heater for the economical distri-  
bution of heat for factories, mills, garages, warehouses and similar buildings.



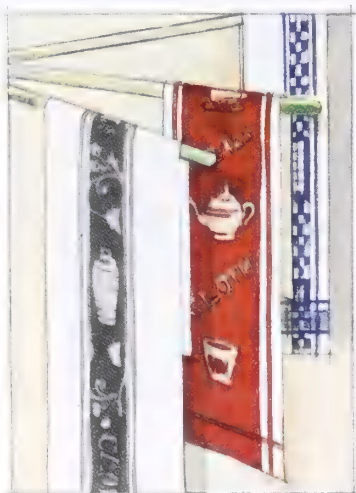
# LOOMED LOVELINESS *for the* HOME

*Decorators  
make interiors unusual  
and charming with*

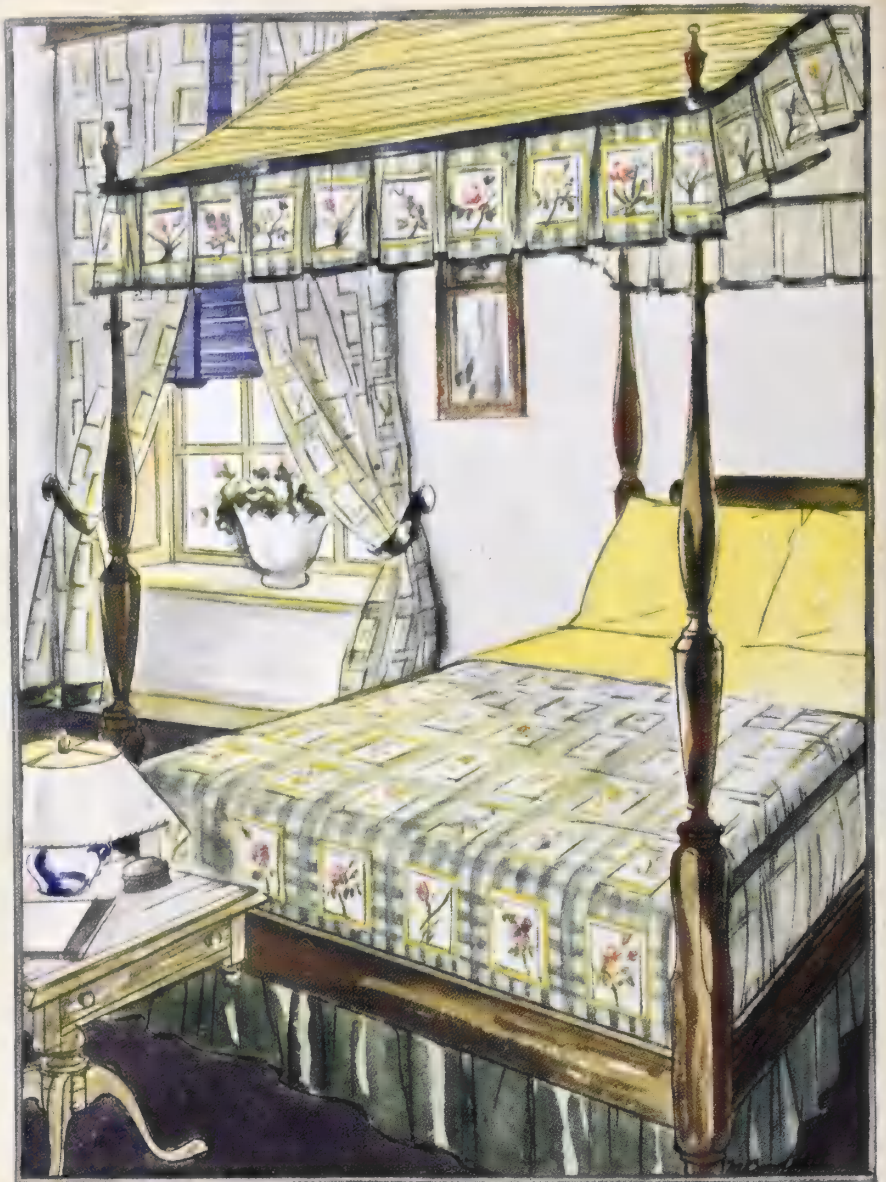
## IRISH LINEN



Here are three new exclusive designs in Irish Linen—ideal draperies for the unusual interior



Even the kitchen is invaded by modern design nowadays.... Among the latest importations are interesting new glass-towels of Irish Linen.



In this delightfully refreshing bedroom treatment, Irish Linen, in a quaint Audubon-print motif, is used for window draperies and bedspread. It sets a color scheme that is most happily completed by luxurious sheets and pillow cases in Irish Linen of Marigold yellow.

For sheets and pillow-cases, only Irish Linen is worthy the bedroom of taste. Its exquisite texture—so inviting—so caressing—is a real economy; for it costs less than inferior substitutes. And one may have it in snowy white or cool pastel tints. Irish Linen offers draperies for any room, in quaint smart designs. Even in the kitchen, it contributes, in glass-towels, freshness in design and color. To the decoration of the modern home, Irish Linen adds the touch of perfection. For further information, write The Irish Linen Guild, Dept. VD-1, 260 West Broadway, New York, N. Y.

*IRISH LINEN*  
*charmingly decorative*



## 15 SHRUBS FOR THE ROCK GARDEN

(Continued from page 72)

## IN THE Middle Atlantic States

then allowed to develop its natural habit of growth

***Lonicera communis depressa***

*Prostrate Juniper*. 1½' [1]  
very spreading growth, forming a dense green mat. It is hardly more than a foot  
at and is admirably adapted to the rock garden. The foliage is a soft, cool green,  
a foil for the brilliant colors of the rock plants, and during the winter months  
on a clear bronzy tone which is very attractive.

***Saxifraga hypnoides***

*Sax Sandmyrtle*. 1½'-2' [1]  
green shrub with very small, glossy foliage. It prefers an open, sunny position  
and soil of high acidity. The clusters of white flowers which open in May and  
are borne at the very ends of the branches and possess a dainty quality. The sand-  
is often found growing wild in the pine barrens of southern New Jersey, and it is  
a charming little thing and so well suited to the rock garden that it should be more  
grown.

***Lonicera nitida***

*Box Honeysuckle*. To 6' [1]  
a little shrub with very small, oval, glossy leaves which are almost evergreen.  
The foliage is tinted with rich purple in the autumn and is very decorative and lovely.  
The flowers, which are small and inconspicuous, are followed by bluish-purple fruits  
borne very sparingly and sometimes not at all. *Lonicera nitida* is hardy in the  
of Philadelphia and southward.

***Lonicera pileata***

*Box Honeysuckle*. Up to 18" [1]  
green of low, spreading habit with glossy, boxlike foliage. The small white flowers  
are borne in profusion in April and May are very fragrant and are followed by pur-  
ples in July. Well adapted for planting in the rock garden or for the foreground of a  
planting of broad-leaved evergreens. It will occasionally prove to be only semi-  
in habit.

***Lonicera fruticosa***

*Box Honeysuckle*. Up to 18" [1]  
a gem for the rock garden and one not often seen. It is of dwarf growth, the bark a  
very gray in color, and the foliage is three-lobed with long, narrow leaflets. The  
flowers, which resemble those of the pea family, are borne in terminal clusters  
about the summer. It is a dainty little shrub and should be more widely grown.

***Lonicera canbyi***

*Canby Pachistima*. 6"-12" [1]  
a dense evergreen carpet and is particularly well adapted to the rock garden.  
The small, dark red flowers are rather inconspicuous, and its chief beauty is its deep  
foliage. It prefers an acid soil and a partially shaded location.

***Lonicera fruticosa***

*Crabapple Cinquefoil*. 1½'-2½' [1]  
a shrub of dense, somewhat irregular growth. It comes into bloom in June and from  
through the autumn the bush is starred with pale lemon-yellow flowers which  
a pleasant note of color in the rock garden after the riot of spring bloom has passed.

***Lonicera tridentata***

*Crabapple Cinquefoil*. Up to 10" [1]  
a shrub, glossy foliage, which is almost evergreen, and the tiny white flowers are borne  
in clusters. It makes a very attractive ground cover, as the leaves retain their rich green  
throughout many months of the year.

***Lonicera cuspidata nana***

*Crabapple Japanese Yew*. Up to 3' [1]  
a compact shrub of dwarf habit. It is of irregular and picturesque outline when  
in its free and natural habit of growth, but may be kept symmetrical by occasional  
pruning. Its great beauty is its evergreen foliage, which is a rich, deep color.

## IN THE Northeastern States

shrubs with tiny flowers, pinkish white from red buds in May in small erect  
habit, and sure to appear every year. Requires sunny sandy soil with some leaf mould.  
A tiny sandmyrtle (var. prostratum) is a little mat a few inches high.

***Lonicera spinosa***

*Box Honeysuckle*. 1'-3' [1]  
a pygmy of a large and robust group. It might be some other shrub, for it is tiny,  
depressed, with very narrow leaves, like rosemary. The little flowers are rose, in  
and there are a few whitened berries later. Albert honeysuckle (var. alberti) has  
whitened foliage.

***Lonicera canbyi***

*Canby Pachistima*. 4"-5" [1]  
much like the daphne, a close flat mat of narrow evergreen leaves, tinted red in  
autumn. Never shows wear of the elements, spreads beneath by roots, and may easily be  
propagated. The leaves are opposite, while on daphne they are alternate. The tiny purplish  
flowers in May are invisible, as are the little euonymus capsules. Put the daphne flowers  
in place for a perfect rock shrub.

***Lonicera microphyllus***

*Crabapple Mockorange*. 2' [1]  
a shrub in its size, with the most wiry of foliage. The little four-pointed white stars in  
autumn are specially fragrant. It was one parent of the famed Lemoine group of hybrids,  
and its tiny stature fits it specially for rock planting. One of the many rock shrubs from  
Japan.

(Continued on page 88)



## A Contribution to the Art of Entertaining

TO-DAY'S Hostess no longer asks herself *if* she shall use candles. Instead, her chief concern is *how* she shall use them.

To meet the need for something really authoritative on candle etiquette—something that would discuss the *where*, the *how* and the *when* of candles—Will and Baumer (chandlers since 1855) have just prepared a little "talk" called "Secrets of the Successful Hostess." You'll find it very readable—a worth-while contribution to the art of entertaining. You may have your copy simply by addressing Will and Baumer, at Syracuse.

Incidentally, you'll learn, if you inquire, that a surprising number of exacting hostesses have adopted Waxels. Among the three varieties—Vassar, Princess, Mayfair—all softly lustrous in finish, are just the shapes now in vogue, as well as the wide range of fadeless colors required by to-day's ensembles. Every Waxel, too, is even-burning, dripless, non-smoking, and has a firm, hard composition that keeps it rigid as the candlestick itself.

Why not dress the table to-night with Waxels in the shape and color of your choice? Buy them by name—at your favorite shop. And—don't forget to send for your copy of "Secrets of the Successful Hostess."

Will & Baumer Candle Company, Inc. Main Office and Factory: Syracuse, New York. Branches: New York, Chicago, Boston, Los Angeles.

WILL &amp; BAUMER

# waxels

*the perfect  
candle*

## What great new discovery is reduced to THE LEVEL OF 13-YEAR-OLDS?

Read Professor William Orton's article  
in the January Atlantic Monthly

40c a copy

Available at all booksellers and newsstands



# How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG

## SEED CATALOGUES

THIS is the time of year when we revel in seed catalogues, and it is only by the exercise of great restraint that we can resist ordering more than can possibly be taken care of. The orders which go to England must be sent now. Some people seem to derive great satisfaction from English seeds. They are excellent, but the American firms offer practically everything, too. However, some of these English catalogues have small packages at a low price, which does give us an opportunity to try a great many varieties of certain things like hybrid arctotis without buying more seed than we need.

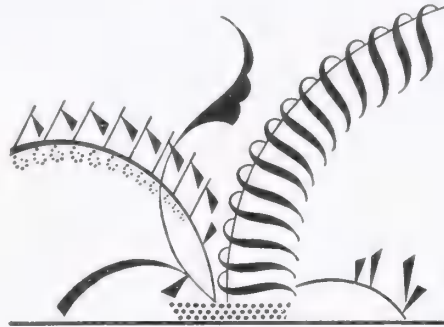
••• In reviewing last season's successes I recall one long double border of annual phlox in all tones of light and deep pink, with just a hint of deep red. Behind this was the Delphinium Azure Fairy, of delicate blue. The phlox seems to do best from seed sown quite thickly in drills where it is to bloom. When started indoors the plants are straggly. The Delphinium may be started early in frames and transplanted.

Another border—at its best in early autumn—had as a background hardy asters in blue and pink—Climax, Queen Mary, Lady Lloyd, and St. Ewyn. In front of these were sown clumps of cornflowers of pink and white, then light pink annual aster Southcote Beauty, single—which makes a vivid color mass 2' high. In front of these were closely grouped the very dark purple aster Black Prince, which is but 12" high.

Primrose Queen is really as yellow as its name implies and we were captivated by the little dwarf quilled pink asters, so glossy and perfectly formed that they looked as if carved out of shell.

One fact we learned—that things are not what they sound. Stock ordered as violet turned out a muddy reddish purple, but that labeled light blue was the true violet which we sought. One variety which is particularly good with Early American rooms of subdued coloring is called 'old copper.'

Zinnias in the pastel shades are a sore trial, for 'pastel' seems a relative term embracing every known hue. By ordering flesh color,



**PLANT MATERIAL** referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 221 Arlington Street, Boston, and enclose a stamped self-addressed envelope.

one is comparatively sure of a range of pale pinks running into old rose. 'Oriole' is for those who like Chinese red, burnt orange, and the allied shades—truly gorgeous if your garden and house are keyed up to it.

Annual sunflower Stella and 'primrose Stella' are most effective when tucked into the space left by the cutting down of Delphinium in the perennial garden. Face the borders with the pale blue Lychnis, variety Innocence, and the little golden *Tagetes pumila*. Sow the former right in the ground. Raise plants of the latter.

Certain petunias have a happy faculty of climbing up through such perennials as gypsophila, giving a delightfully loose and airy effect in the borders. Balcony-white and velvety violet-blue are of that habit of growth.

••• Novelties we always wish to try, if only for purposes of elimination. Mimulus, spotted maroon on yellow, is striking but short-lived. Nemesis, sown early out of doors, quickly bring a wonderful range of soft colors. Browallias, torenias, phacelias, nemophilas, are for those in search of good blues. *Venidium fastuosum*, a vivid orange daisy from South Africa, is beautiful and makes a good foliage clump in the garden,

though it closes its flowers in the afternoon or when cut.

Senecio we did not care for, as it was a strong reddish purple, and certain other things like Silene, Linums, Lychnis, Linarias, Saponarias, seemed a bit messy. Sometimes we discover a treasure. *Layia elegans* was a pretty yellow and white flower, and everyone loves the little Swan-river-daisy.

**TIMELY HINTS** A lidless box with a pane of glass placed over your Christmas-roses should bring them into bloom.

In bringing hyacinths to the light, if the buds show a tendency to break into bloom before they have attained sufficient height, put a paper collar around them.

Do not bring up tulips until the tops show about an inch of growth. A succession of bloom may be had by selecting the most vigorous ones first.

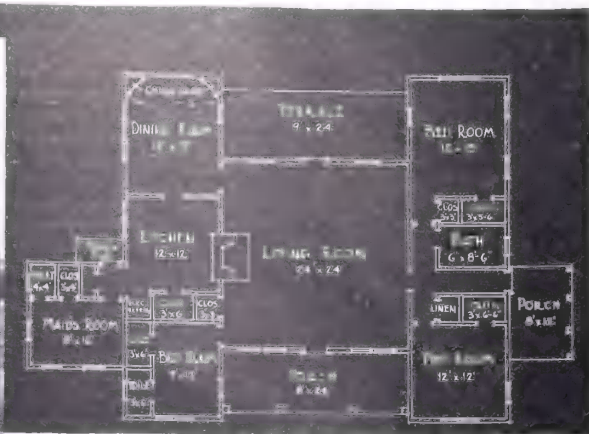
**PLANT MATERIALS** There are many kinds of flowering shrub honeysuckles.

The earliest to bloom is the *Lonicera fragrantissima* (8'), an almost evergreen shrub with small intensely fragrant white flowers which I have seen blooming in March. *L. tatarica grandiflora rosea* (10') is better liked, for its conspicuously lovely pink flower in May, followed by the transparent red fruits in July. *L. morrowi* is said to be less leggy in its habit of growth, and has creamy-white flowers. *L. syringantha*, the lilac honeysuckle, has flowers of a pale rosy lilac in May and June. *L. maackii* (10') is said to be the finest of all, with large white flowers and scarlet berries in autumn. Another conspicuous and unusual one is *L. korolkowii floribunda* (10'), the broad blueleaf, honeysuckle with a profusion of misty pink blooms.

There are also the climbing honeysuckles, of which Hall Japanese is the best-known. This is almost evergreen and is covered with fragrant bloom for a long time in summer and autumn. Plant near a terrace, where you may enjoy the fragrance, or to cover a dry slope where nothing else will grow. The scarlet trumpet honeysuckle (*L. sempervirens*), when seen in (Continued on page 90)



## HODGSON HOUSES



This is a floor-plan of the Hodgson House shown here. You can see a full-size Hodgson House, completely furnished, at our New York exhibit, 730 Fifth Ave. at 57th St. Similar exhibit, 1108 Commonwealth Ave., Boston. Outdoor exhibits at Sudbury, Mass., and Dover, Mass.

## RANGE—THAT A HOME SO CHARMING

AN BE  
UILT  
SO SHORT  
A TIME

THERE is no hint of anything temporary or makeshift about a Hodgson House. When it is finished, you feel a suggestion of permanent grace, of something solid and lasting. It looks what it is—a vacation home designed and constructed for much happy living, through many seasons. Each year its beauty seems to increase . . . so simple are its lines; so sincerely does it blend with natural background.

It is all the more remarkable that a home so charming, so evidently permanent, can be erected so quickly, and with so little trouble. When you have selected a floor-plan, we build your Hodgson House in sections; ship it ready to erect. In a few days it can be put up by a little local labor . . .

or, if you prefer, we will send a construction foreman to take all the details off your hands.

Many people of means are choosing Hodgson Houses, even when price doesn't count—simply because they offer a logical escape from the usual bother of building, the fussing with contractors, estimates, litter, delay and confusion.

Our free book, J-1, gives pictures, plans, prices, complete information. Write today, to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 730 Fifth Ave. at 57th St., New York.

The book we will send you also pictures and prices lawn and garden equipment, bird houses, dog kennels, arbors, picket fences, etc. These also may be seen at our exhibits.

## GARDENERS



Do you want to know something about soil and its improvement?

About transplanting nursery-grown stock?

About choosing grass seed for lawn?

About winter covering to maintain an even temperature?

About the control of insects?

Just send \$4.10 to The Atlantic Monthly  
8 Arlington Street, Boston  
and you will receive, postpaid, a copy of  
the handsome, lavishly illustrated volume

THE HOUSE BEAUTIFUL  
GARDENING MANUAL

The  
Beauty of Your Plantings  
Can Only Equal  
the Care of Your Selections

THE effect you have so carefully planned will find expression only to the extent to which *quality* is the true characteristic of the plants you select. Assurance of that *quality* is found in the House of Barnes Bros., with whom *quality* and *integrity* are a tradition.

Soon the time will be here for making your spring selections. Let them be sturdy plants from the rugged New England environment in which Barnes Bros. plants are reared. Send for new catalog now.

THE BARNES BROS. NURSERY COMPANY  
Box 22, Yalesville, Connecticut

The Original  
BARNES BROS. NURSERY  
Established 1890



## GARDEN STRUCTURES

A garden structure by Hartmann-Sanders will give character and completeness to your grounds and bring you endless hours of pleasure in the more intimate enjoyment of the out-of-doors.



Sheltered Garden Seats, Enclosed Tea Houses, Pergolas, decorative Lattice Fences and Gates, suitable for the small city garden or the large estate—these and other Hartmann-Sanders Garden Structures are certain to give satisfaction. Thirty years specializing in Outdoor Woodwork has developed a type of construction which will withstand the worst that weather can do. You may select from our Catalog, or we will design individual structures to suit your requirements.

**SEND** for interesting Brochure showing many delightful examples of Hartmann-Sanders Garden Structures.  
Price 20 cents

# HARTMANN-SANDERS

Factory and Showroom, 2155 Elston, Ave., Chicago  
Eastern Office and Showroom, Dept. M-6 East 39th St., New York

## 15 SHRUBS FOR THE ROCK GARDEN

(Continued from page 85)

**Ribes alpinum nanum**

[Dwarf Mountain Currant. 1']

Very similar in many ways to *Viburnum opulus nanum*, the leaves smaller, more leaved but alternate. One might be substituted for the other. Again there are rarely flowered fruit, but habit and foliage suggest alpine scenery. Unfortunately, it seems to be rather the trade, but is as easily grown as any shrub.

**Rosa spinosissima**

[Scotch Rose. 1' 3']

In its small forms makes a special appeal to flower lovers in a rock position. Get the forms that do not exceed two feet, preferably single-flowered, in white, rose, or yellow. black fruits and fern-like leaves are further interests. Other very small wild roses may be used.

**Rosa stellata**

[New Mexican Rose. 18"]

Has single rose blossoms, solitary in June, on a little wiry shrub that might even be stunted gooseberry bush. The thorns are gray and slender, and the tiny leaflets are green, really different from most wild roses. From the Rockies, again.

**Salix incana**

[Rosemary Willow. Up to 2']

Since dwarf willows are associated with mountain tops, possibly they are the best to use first. The narrow dark green leaves, white below, make the foliage the chief asset. Get the readily, yet this is about the only rock willow obtainable, and some of the alpine species seem specially difficult to manage.

**Viburnum opulus nanum**

[Dwarf Cranberrybush. Up to 6"]

Has no flowers or fruits, but little rounded dots of lobed foliage resembling dwarf boxwood in general way in summer. Perhaps it is not useful in the general shrubbery, but in planting it is always restrained and reduced in scale. Grown from cuttings.

## IN THE Middle Western States

A very low and spreading sort with long trailing stems covered with fine silvery-green foliage. Very handsome. Prefers full sunlight.

**Kerria japonica**

[Kerria. 3'-6']

A low-growing plant with weak slender green branches and pale green leaves with light yellow flowers. Especially attractive for its bright green winter twigs and its general fine habit. Not always thoroughly hardy except in well-drained sheltered positions.

**Pinus montana mughus**

[Mugbo Pine. 3'-4']

A dwarf, slow-growing plant with rounded form and dense rich evergreen foliage. Do best in well-drained sunny locations.

**Rosa nitida**

[Bristly Rose. 1 1/2']

A handsome shrubby native rose growing from trailing stems. Very attractive habit with shining bright green foliage, and beautiful clear pink single flowers in late May or early June. Prefers an open sunny location.

**Taxus cuspidata nana (brevifolia)**

[Dwarf Japanese Yew. Up to 3']

A splendid evergreen shrub for rock gardens of picturesque, irregular growth. Bright green dish bark and thick leathery blackish-green leaves. Prefers shade, particularly from winter sun.

**Thuja occidentalis, var. Little Gem**

[Little Gem Arborvitae. 18"-24"]

A neat little evergreen plant usually making a rounded bush more broad than high with dark green fern-like flat foliage.

**Viburnum opulus nanum**

[Dwarf Cranberrybush. 2 1/2']

A useful little plant for rock gardens, of regular shape. Handsome maple-like leaves and generally neat habit, but not useful for massing because of its formal shape.

## IN California

prodigality of bloom. Narrow bright green leaves very regularly set on the stem in the manner of Veronicas.

**Punica granatum nana**

[Dwarf Pomegranate. 18"]

A shrub whose miniature flowers of brilliant red and wine-colored fruits always attract comment. Not the easiest shrub to grow, and leaves are apt to get yellow if at all neglected.

**Raphiolepis umbellata ovata**

[30"]

No plant has a greater affinity for the more massive rocks than this shrub with glossy dark green leaves of an elegant habit with clusters of pinkish-white flowers and berries. The young growth and the stem have a touch of russet and the whole plant seems to repeat subtly the rock colors.

**Sollya heterophylla**

[Australian Bluebell. Up to 18"]

A lovely sprawler with small glossy leaves and many pendent bright blue flowers during most of the year.

(Continued on page 9)

"The greatest book on Soviet Russia to date"

says DONALD GREY BARNHOUSE in the PHILADELPHIA RECORD of

## SOVIET RUSSIA

By William Henry Chamberlin

"To students of Soviet affairs . . . the book will be a delight, an authoritative 'living record.' . . . The pages are brightened by brilliant flashes of intuitive analysis and apt allusions to historical parallels and current anecdotes." —BRUCE HOPPER in the NEW YORK HERALD TRIBUNE BOOKS

\$5.00 at all booksellers

AN ATLANTIC BOOK

Published by Little, Brown & Company

A History of the Years 1914-1918

Captain B. H. Liddell Hart's

## THE REAL WAR

"In about 500 pages he gives the average man an account that is comprehensive and accurate. He tells the story not only in detail but in a manner that is worthy of the term history." —BOSTON TRANSCRIPT

AN ATLANTIC BOOK

Published by Little, Brown & Co. \$4.00 at all booksellers

Genuine  
**ENGLISH**  
Flower Seeds

ASK FOR CATALOG  
**Schenley Gardens** INC.  
CHESWICK, PA.

# Burpee's Seeds Grow

The Vegetables and Flowers you would like to see growing in your garden—read all about them in

**Burpee's Annual Garden Book—Free**

This is the catalog that tells the plain truth about the best "Seeds That Grow." It describes the Burpee Quality Seeds, Bulbs, and Plants. Write for your free copy today.

W. ATLEE BURPEE CO.

Burpee Building Philadelphia, Pa.



## Sign of progress . . .

**BETTERMENT.** That is the watchword of American progress. As a nation we are not content to stand still. We want better homes, we want newer and better ways of doing things, labor-saving devices, short-cuts. We want more comforts and luxuries for our homes. We want better automobiles at lower costs. We want better houses, better stores, better means of transportation. We want to dress better and to play and enjoy ourselves more.

Progress is reflected by the advertising found in the magazines. It is through advertising that we first learn of the newest in merchandise, the newest methods, the newest of everything. Advertising is the sign of progress and often the source of it.

Read the advertisements in this magazine. Study them. Profit by them. They will help you secure what you need and want for less money than you often expect to pay. Keep up with the advertising and advertising will help you keep abreast of the times. For advertising supplies new ideas, new methods, and new inspirations to a work-a-day world. Advertising is not only the sign of progress — advertising is progress.

*Be progressive . . . keep in touch  
with the advertisements in this magazine . . .  
it will be well worth your while*

*"Flowers of remarkable size and hue,  
Flowers such as Eden never knew"*



GARDENS AT BLENHEIM PALACE

**F**LOWERS grown from Sutton's Seeds are the kind that require superlatives to do them justice. So sure are these pure-bred seeds to produce large, gorgeously colored blooms, that wherever there are gardens in England, there Sutton's Seeds are first choice. Pictured above are the gardens at Blenheim Palace. These beautiful gardens, like those on the estates of many of the nobility, shrines of historic interest as well as those of thousands of small home owners, are ablaze from early summer till frost with flowers grown from Sutton's Seeds.

By appointment, Seedsmen to His Majesty King George V, Sutton & Sons are the premier seedsmen of the British Empire. Established in 1806, four generations of Suttons have contributed their time, skill, knowledge and experience to the breeding, improvement and selection of the choicest of pure-bred seeds. As a result, Sutton's Seeds are invariably uniform in high quality, true-

to-type and sure to germinate. They are becoming more popular in the United States every year because of their superb quality and because they are so easy to grow. If you would like a garden full of flowers such as you never grew before, send your order to Sutton & Sons. Be sure to write for

*Sutton's Amateur's Guide in Horticulture and General Garden Seed Catalog*

You will find this book of more than passing interest. Besides illustrating and describing hundreds of exquisite flowers, it contains valuable cultural information for the amateur gardener. It will be sent postpaid on receipt of 35 cents in stamps or International Money Order. Address

SUTTON & SONS, LIMITED  
Dept. R Reading, England

**Sutton's Seeds**  
ENGLAND'S BEST



**Ready NOW!**

### The NEW BOOK for GARDEN LOVERS

A guide to better gardens in 1931—is just off the presses and your copy is waiting, ready for you!

Brimful of the latest and most charming flower novelties as well as many specialties exclusive with Schling. Richly illustrated with hundreds of fine photographs, many of them in full color, and bound in an attractive cover also in colors. Truly a book for us to be proud of and for you, a veritable treasure-house of garden lore. Send for it today! Mailed postpaid on request.

#### 3 GREAT SCHLING SPECIALTIES

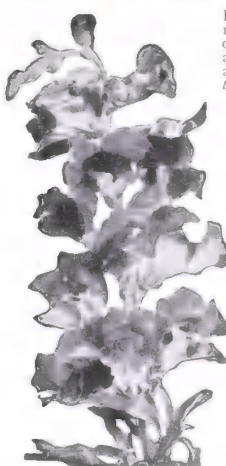
A Charming Introduction to Schling Seeds

**Indian Summer** (illustrated) — Latest and loveliest of Schling's New Giant American Snapdragons. Marvelous not only for size, though its flower spikes rival the gladioli in height and vigor — but also for its color, a rich, velvety copper-red hitherto unknown in snapdragons, and indescribably beautiful — no other snapdragon remotely approaches it — a "First Prize" winner wherever exhibited. 1 pkt. \$1.00, 6 pkts. \$5.00.

**Mrs. Pierre S. du Pont** — A new Pansy, pure golden Apricot flushed with salmon, unmarred by any trace of the usual center lines — stunning contrast to the purple varieties. Be sure to plant a bed this Spring — the effect will delight you. 1 pkt. \$1.00, 6 pkts. \$5.00.

**Giant Scabiosa, Loveliness** — An abundance of loosely arranged petals give the flower a full and fluffy appearance, but its crowning glory is its soft, delicate salmon rose color. Considerably larger in size than the ordinary Scabiosas, on long stiff stems. 1 pkt. \$5.00, 5 pkts. \$2.00.

**SPECIAL** The Collection of these 3 Specialties, 1 pkt. each \$2.00



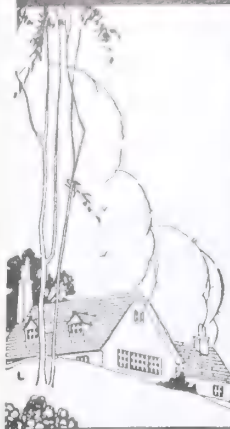
58th Street  
and  
Madison  
Avenue

**Schling's Seeds**  
Max Schling Seedsmen, Inc.

NEW  
YORK  
CITY



## DREER'S GARDEN BOOK

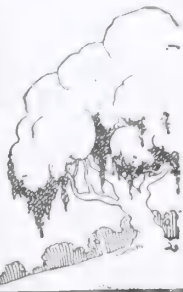


There is no more fascinating way to spend winter evenings than in planning next summer's garden from our 1931 book. It is literally crammed with true-to-life pictures of flowers and vegetables and cultural articles which are interesting and helpful. It lists the fertilizers and tools required and is a very mine of information.

For a free copy mention this publication and be sure to address Dept. H

HENRY A. DREER

1306 Spring Garden St.  
Philadelphia, Pa.



### GUARANTEE your rose garden

by planting only "Star Roses",  
trademarked and guaranteed.

Our guarantee is plain and explicit: Either "Star Roses" bloom or you get your money back. Therefore, choose your roses for 1931 from our "Star Guide", showing the best roses for America—all field-tested. 10 "Star" novelties—200 "Star" favorites—many shown in color. Several money-saving offers of carefully selected groups of "Star Roses"—the "Star Dozen", the "Super Star Dozen", and other selections equally fine. Choose now. The "Guide" is FREE. Send for it today.

THE CONARD-PYLE CO.

Robert Pyle, Pres.

Rose specialists for 34 years  
West Grove 310, Pa.

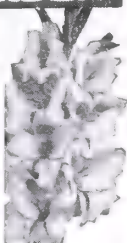


**STAR ROSES**  
GUARANTEED TO BLOOM

### KUNDERD'S FAMOUS GLADIOLI FOR YOUR GARDEN

64 New Varieties  
for 1931

New, sensational, ruffled and lacinated gladioli originated by A. E. Kunderd, the foremost Gladioli Hybridist. His varieties are universal favorites, his primulinus, lacinated and plain petaled kinds are outstanding. See them, read about them, order them direct from Kunderd's FREE 1931 GLADIOLI BOOK. Illustrates and describes 600 kinds, 52 shown in natural colors. Use the coupon.



A. E. KUNDERD  
127 Lincoln Way West, Goshen, Ind., U. S. A.  
Dear Sir: Please send me FREE the 1931 Kunderd Gladioli Book.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

### Collector's Luck in Spain



By  
Alice Van Leer Carrick

SPAIN is a collector's paradise, the happiest hunting ground that Mrs. Carrick has ever discovered, and there are few parts of America and Eastern Europe which she has not combed thoroughly. Treasures are to be had for a song: the author's advice is to go and search for yourself.

\$3.00 at all booksellers

An ATLANTIC Book

Published by  
Little, Brown and Company

### ARCHITECTURE ASTRAY

By  
Chester Henry Jones

Mr. Jones, an honor graduate of Cambridge, England, has for three years enjoyed a fellowship for the study of American architecture. His views are singularly interesting.

In the January Atlantic Monthly

40c a copy  
at all newsstands

## 15 SHRUBS FOR THE ROCK GARDEN

(Continued from page 88)

### Veronica chathamica

[2' spread]

Has flat sprays of foliage lying close to the ground, bending with the contours, and especially good for rockwork. Flowers pinky lavender.

### Veronica glaucophylla

[2 1/2']

Of growth similar to *V. pimeleoides*, but of a pale blue-green color with white flower

### Veronica pimeleoides

[18"]

Of a very vivid green and regular globular growth; serves well as the strongest repeat accent in the pattern. Flowers white.

## How Does Your Garden Grow?

(Continued from page 86)

full bloom, is as conspicuous as a rambler rose and much more unusual. Less known, but interesting, is the Dutch woodbine (*L. periclymenum belgica*), with very fragrant flowers, pale purple outside, from June till September.

### PLANTING DESIGN

Shrubs in the rock garden must necessarily be of smaller scale than shrubs in the perennial border. As alluring as a tiny kitten is the little Alberta spruce. The one I have is a compact pyramid but ten inches high. Any ordinary rock plant would smother it, so it has to be surrounded by nothing more vigorous than creeping thyme. The next most desirable plant for the rock garden is in my estimation the moss heather (*Calluna vulgaris nana*). It is as soft as green velvet, hardy in exposed situations (though it sometimes browns off slightly), and altogether delightful as ground cover on a bank where a low mass effect is needed.

Another very low shrub is the Waukegan juniper, a native of the West, which looks like soft gray fur in summer, though its winter color is a brownish purple. Other very low junipers include the *Juniperus chinensis procumbens*, of a very soft texture and blue-green color which seems to be difficult to obtain. Sometimes when it is ordered one gets *J. squamata*, dwarf but of a far coarser texture, or *J. horizontalis*. This last has caused me much trouble because it transplants with difficulty, owing to its habit of rooting all along its creeping branches. These are lost when it is moved. Of broadleaf evergreens suitable for the rock garden, notably good is the *Euonymus radicans minimus*, or baby wintercreeper. This may also be used as an edging to simulate box. Two dwarf broadleaf evergreens which like an acid

soil are *Leiophyllum buxifolium prostratum* and *Pachistima can.* Both are compact with small glossy leaves and tiny blossoms pink and red, respectively. The former likes a sunny, well-drained place, the latter will grow in half shade. Unlike these, the *Daphne genkwa* is said to like lime, and know that it succeeds best in well-drained, sunny, even place. Another trailing evergreen plant useful for covering such places is the bearberry (*Urtica dioica*). And of course we must not forget the invaluable cotoneasters in planting the rock garden. The well-known *C. horizontalis* is perhaps the best one for our purpose. Though slow to start, I have seen it spreading as much as five feet. If a smaller kind is wanted, *C. microphylla*. We must not forget the dwarf flowering quince (*Cydonia japonica pygmaea*) and its hybrid forms of pink, orange, salmon, and cream. A white form (*C. japonica nivalis*) sounds attractive. Another shrub which also has a white form more attractive than the pink of the type is the early *Daphne genkwa*—very old-fashioned, now hard to find.

**HORTICULTURE** Do not mulch the bulbs under the ground frozen hard, or it will encourage the mice.

Now is the time to go over your tools and see what is needed for another year. Labeling we have discussed. Pruning shears may be sharpened or repaired. See about adding to your collection of baskets. I have the bright thought came to me to paint all my own personal tools a vivid blue. Some months later I found the same thought mentioned in one of the new garden books, so I am sure my idea was a good one.



# The Scrapbook

## BOOKLETS FOR THOSE INTERESTED IN EQUIPMENT

month we give you a variety of subjects for your Scrapbook, all appropriate to the season and worthy of your consideration. The best authorities tell us this is the time to build, for not only are prices down, but each house means a lessening of the unemployment problem. So next month\* we shall devote this page to booklets on various phases of building, which will give you valuable suggestions for the house you are planning.

As otherwise noted, these booklets are sent free, and all that is necessary to obtain any of them is to fill in the coupon below, giving number or numbers as listed. If a charge is indicated, send stamps for the required amount.

In addition to this service we are always glad to answer special inquiries relating to building, decorating, or gardening, and hope that some of our readers who wish information or advice on these subjects will not hesitate to call on us.

You may be interested in a special offer made on page 15 of this issue.

**The Marchesa's Dinner Party:** This book tells in a most fascinating way the story of an Italian dinner party, describing the glassware and china used for each course. But the colored illustrations and explanations of the various patterns, the names of the manufacturers, and above all the suggestions of color harmony of the related pieces that should be used throughout a meal, whether it be breakfast or formal dinner, are unusually instructive. Briefly, the book begins a text on Italian ware and Venetian glass. Price 20 cents. *Corbone, Inc.*

**Colorful Comfort:** Wool blankets are believed to be wool blankets. But just as there are variations in almost all things, so there are variations in wool. This booklet is a most informative section describing the particular kind of wool this manufacturer uses in making blankets, how it is selected and then treated. There is also sound advice as to the size of blankets best suited to various beds. The illustrations of blankets, throws, crib and baby blankets, and robes are shown in color. *Kenwood Mills*

**Secrets of the Successful Hostess:** Every hostess recognizes the importance of candlelight for her parties. She knows how it accentuates the sparkle of crystal, the sheen of linen, and the dull glow of silver. She is also sure that such illumination will help create an informal atmosphere. These advantages may be increased by the proper placing of the candles, together with the selection of the correct ones for each occasion. This booklet tells and

describes the how, when, and where of candles. *Will and Bauer Candle Company, Inc.*

**4. The Dawn of a New Day:** An individual eats twenty-one meals a week. Multiply this twenty-one by the number of your family and you'll have a rather surprising total. And that means a lot of dishes to be washed. Yet this most shunned of household tasks can so easily be made almost as automatic as the heat for your home or the cold for your refrigerator. This booklet contains some most surprising facts regarding the sanitation, economy, and time saving of dishwashers. *Walker Dishwasher Corporation.*

**5. How to Drape Your Windows:** Do the new curtains and draperies you had made last spring or fall seem to have lost something? Do they seem to have wilted? Here then, perhaps, is your solution. This is not an ordinary booklet, but a most completely illustrated one showing how every door or window — and there are surely more types than you ever imagined — can be most effectively treated. Also there are answers to some of the perplexing problems that sooner or later present themselves to almost everyone. The suggested color schemes for each room, in chart form, contain an unusual amount of information. *Kirsch Manufacturing Company*

**6. The Breath o' Spring within Your Home:** During the past few years we have heard a great deal about the necessity of humidity. Most of us have wondered just what it meant and how it might affect us personally. Thanks to the manufacturer pub-

lishing this booklet, we now have a most convincing answer. This answer explains the necessity of moisture for healthful air, for indoor plant growth, for the proper preservation of furniture, and for the saving of fuel. *Doherty-Brehm Company.*

**7. Luxurious Automatic Coal Heating Now an Economy:** Of course we all know about automatic heat with oil or gas, but a great many of us do not realize that coal may be utilized with equal ease and greater economy. You to whom a coal shovel is symbolic of work, filth, and worry will welcome this booklet with its information as to how coal may be fed, ashes removed, a constant temperature maintained, and all — the best news comes last — at about one half your present coal bill. *Iron Fireman Manufacturing Company*

**8. North Star Blankets:** The proverbial Mary's little lamb seems to have gone pastel. And that is not as flippant as it may at first sound. After seeing the colors and shades in blankets illustrated in this booklet we believe you will agree with us. There is also a description of how the coloring in blankets may be used to supplement the decorative scheme of the room. Besides the different weights of blankets several types of throws are shown. Then, too, there are suggestions for the arranging of linen and blankets on a bed, as well as directions for proper laundering. *North Star Woolen Mills Company*

**9. Minneapolis Heat Regulator:** Now that you have again experienced all the variations an uncertain heating plant can give you during the winter months, would n't the comfort of having

your home at the degree you desire be quite a relief? This is not only possible, but it can be arranged most inexpensively and economically. The whole story is fully described in this booklet. *Minneapolis-Honeywell Regulator Company*

**10. Desert Cacti and Their Cultivation:** Add to the growing list of indoor amusements that of cultivating cacti. It may be the fact that they are ornamental yet require such little attention that has brought about their popularity. Together with the various combinations pictured, instructions for the proper care are given. A section of the booklet also illustrates, describes, and prices some interesting pieces of Mexican pottery. *Border Cacti Company*

**11. Trees and Plants from Vermont:** There could hardly be a better season to realize the importance of planting than this time of the year. Garden lovers undoubtedly are a bit impatient, but for the average layman it takes the bareness of winter to bring about a realization of the necessity of evergreen shrubs. Fancier and layman will derive lots of information and pleasure out of this booklet. *George D. Aiken*

**12. All America Turns to Gardening:** Everyone likes flowers. What bothers most amateurs is not knowing exactly how to plant, what to plant, and how to care for those blooms that most appeal to them. In this booklet, beside the profuse colored illustrations of everything from roses to elm trees, are suggestions and directions for rock gardens, formal gardens, the growing of perennials, and in fact almost every subject of interest to gardeners. *The Storrs & Harrison Company*

### READER'S SERVICE

House Beautiful Publishing Corporation  
211 Arlington Street, Boston

Please send me the following booklets (write numbers below):

.....  
.....

I enclose \$..... in stamps to cover the charge as listed

Name .....

Address .....

(H. B. 1-31)



# INDEX TO ADVERTISERS

January, 1931



Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On the SCRAPBOOK PAGE booklets relative to that special issue are reviewed. However a great many readers are interested in literature pertaining to other products that are advertised, so for the convenience of all we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee is indicated ■ please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful,' 8 Arlington St., BOSTON.



	PAGE		PAGE
<b>Automobiles</b>		<b>Interior Decoration</b>	
Buick Motor Co.....	80-B	★Arts & Decoration.....	84
Chrysler Corp.....	75	<b>Jewelers</b>	
Reo Motor Car Co.....	3rd Cover	Bailey, Banks & Biddle Co.....	80
<b>Building Equipment</b>		<b>Kitchen Equipment</b>	
★Chamberlin Metal Weather Strip Co., Inc.....	82	★Walker Dishwasher Corp.....	19
Jackson Co., Wm. H.....	4, 5	<b>Linens</b>	
<b>Building Materials</b>		Irish Linen Guild.....	84-B
★Bruce Co., E. J.....	24	<b>Pianos</b>	
Byers Co., A. M.....	3	★Steinway & Sons.....	2nd Cover
Portland Cement Ass'n.....	77	<b>Public Utilities</b>	
<b>Candles</b>		American Telephone & Telegraph Co.....	22
★Will & Baumer Candle Co., Inc.....	85	<b>Publishers</b>	
<b>Cigarettes</b>		★Scribner's Sons, Charles.....	82
Lucky Strike.....	Back Cover	<b>Schools</b>	
<b>Draperies and Fabrics</b>		★American Landscape School.....	14
★Schumacher & Co., F.....	73	★Boston School of Interior Decoration & Architectural Design.....	12
<b>Fireplaces and Equipment</b>		★New York School of Interior Decoration.....	8
Jackson Co., Wm. H.....	4, 5	★White School of Photography, Clarence H.....	11
<b>Floor Coverings</b>		<b>Telephone Service Arrangements</b>	
■Armstrong Cork Co.....	80-A	American Telephone & Telegraph Co.....	22
<b>Furniture</b>		<b>Travel</b>	
★Kittinger Company.....	1	Bon Air-Vanderbilt Hotel.....	19
★McQuesten Co., Geo.....	84	★London, Midland and Scottish Railway of Great Britain.....	21
★Stickley, Inc., L. & J. G.....	83	★Swedish State Railways.....	21
<b>Garden Equipment and Fences</b>		<b>Wall Coverings</b>	
■Hartmann-Sanders Co.....	88	Lloyd Co., Inc., W. H. S.....	81
★Hodgson Co., E. F.....	87	<b>Window Shopping and Home Builders' Guide</b>	
★McQuesten Co., Geo.....	84	★American Landscape School.....	14
<b>Heating and Equipment</b>		★Baker's.....	8
★Burnham Boiler Corp.....	79	★Ball & Sons, Wm.....	6
★Nelson Corp., Herman.....	84-A	Blind Handicraft.....	12
<b>Horticulture</b>		★Boston School of Interior Decoration & Architectural Design.....	12
★Barnes Bros. Nursery Co.....	87	Bostwick-Treman, Inc.....	6
★Burpee Co., W. Atlee.....	88	Brown, Carol.....	9
★Conard-Pyle Co.....	90	Burroughs Co., E. E.....	11
★Dreer, Henry A.....	90	Cannon's Shop, Miss.....	12
★Kunderd, A. E.....	90	Carry On Shop.....	12
★Schenley Gardens.....	88	Century Furniture Co.....	10
★Schling Seedsmen, Inc., Max.....	89	Child, Henry T.....	17
■Sutton & Sons.....	89	★Childhood, Inc.....	7
<b>Houses — Sectional</b>		Children's Period Furniture, Inc.....	11
★Hodgson Co., E. F.....	87	★Colonial Stain Co.....	17
<b>Incinerators</b>		★Colortone Furniture Shops, Inc.....	10
★Kerner Incinerator Co.....	19	★Copenhaver, Laura H. B.....	10
		Craft House.....	11
		Craftsmen's Guild.....	12
		Dewsnap, William.....	17
		★Diament & Co., A. L.....	
		★Dixie Metal Products Co., Inc.....	
		★Doelger & Co., T. E.....	
		Drevenstedt, Amy.....	
		■Erkins Studios.....	
		Fairyland Co.....	
		Fillmore Farms, Inc.....	
		★Fireside Industries.....	
		★Footsure Co., Inc.....	
		★Foster Brothers.....	
		■Galloway Pottery.....	
		Gowing, Frederick H.....	
		★Grand Central Wicker Shop, Inc.....	
		■Guido Wrought Iron Shops, Inc.....	
		★Haas Linen Shop.....	
		Handwork Shop.....	
		Home Service Co.....	
		House of Wedding Presents.....	
		★Industrial Arts, Inc.....	
		★Jensen Handmade Silver, Inc., Georg.....	
		Kelly, Lewis P.....	
		★Leavitt, Robert.....	
		Lualdi, Inc., A.....	
		MacDonald, Inc., Flora.....	
		★Malcolm's.....	
		Marsh & Co., James R.....	
		Moul Mfg. Co.....	
		★National Foundry.....	
		Nature Studio.....	
		Nesmith, Florence.....	
		New York Exchange for Woman's Work.....	
		★New York School of Interior Decoration.....	
		★Old Colony Pewter Makers.....	
		★Ole Mis's Pantry.....	
		Otar The Lampmaker.....	
		★Paleschuck, B.....	
		Parker Brothers, Inc.....	
		★Petri, Pitt.....	
		Portalite Co.....	
		■Puritan Shops, Inc.....	
		■Reed Shop, Inc.....	
		★Rich & Fisher, Inc.....	
		★Richardson, Inc., Charles F.....	
		Rosenthal, Rena.....	
		Royal Copenhagen Porcelain, Inc.....	
		★Sheppard & Sons, J. B.....	
		★Somerset Shops.....	
		★Summers & Son, H.....	
		★Teller, Myron S.....	
		★Todhunter, Inc.....	
		Treasure Chest.....	
		★Tuttle & Bailey Mfg. Co.....	
		■Valentine & Co., H. C.....	
		★Vaughan Pewter.....	
		Walpole Brothers, Inc.....	
		★Wesp, Walter.....	
		★White School of Photography, Clarence H.....	
		Widmer, Frederick T.....	
		Wiltbank, Mrs.....	
		★Wohlert, A. E.....	
		★Ye Iron Shoppe.....	
		Ye Plan Shoppe.....	











# House Beautiful



Elizabeth Lewis









### Complete Matching Services at New Low Prices

(These prices are for Lady Diana—Chased Diana is slightly higher.)

poons now cost but \$8.50  
 et of 20 pieces of Lady Diana to serve  
 al luncheon for four persons (teaspoons,  
 rt forks, dessert knives, salad forks)—  
 0.  
 et of 84 pieces, a family set—serves 8

people comfortably and correctly — \$223.00.  
 The flowing lines of the Lady Diana flatware  
 are reflected in every piece of the complete  
 matching service. Pieces pictured directly above:  
 sandwich plate \$30, jelly dish \$15, compote  
 \$20, candlesticks \$75 per pair.



## DIFFERENCE OF OPINION

We are told that moderns who approve each other's cars, lipsticks and contract differ decidedly about these two designs in sterling . . . The difference goes deeper than mere opinion, of course! If you adore the modern-Grecian influence, you'll adore Lady Diana too. If you've gone 1931-Victorian, Chased Diana will enchant you. Personalities are happily mated, this year, to both Paris models and Towle sterling.

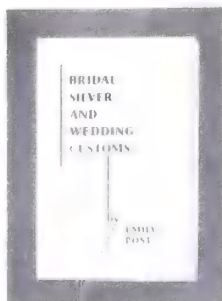
• • •

This is a wonderful year to buy sterling! Prices are less than for many, many seasons. "Lower prices" on many things, this year, may mean correspondingly lower quality. But the purity of sterling silver, you must remember, is fixed by government standard. And its social status is as unexcelled as ever.

At current prices, there can be no difference of opinion about the advisability of buying Towle sterling now.

# TOWLE

STERLING SILVER EXCLUSIVELY



EMILY POST, distinguished author of "Etiquette, the Blue Book of Social Usage," has written a fascinating booklet called "Bridal Silver and Wedding Customs." If you've a wedding in prospect, better send for it without delay!

The Towle Silversmiths, Dept. M-3, Newburyport, Mass. I enclose 25c in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City & State \_\_\_\_\_  
 My jeweler is \_\_\_\_\_



# Window

*Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops*



# Shopping

*We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

ALTHOUGH designed primarily for an ash tray, the smartly decorative bit of pewter shown in Figure 1 may obviously be put to other uses. I can imagine it, for instance, used in pairs or in a set of four on the dining table, the trays holding nuts or bonbons and the dogs furnishing a very modern accent. Made of the best pewter,



FIG. 1

these slim canines measure 6½" from front to hind paws, and the trays they hold measure a little over 3" in diameter. Incidentally, they are very moderately priced, being only \$1.75 apiece, postpaid east of the Mississippi, or \$2.00 west of the Mississippi. — THE INDUSTRIAL ARTS SHOP, 65 Beacon Street, Boston.

A SHOP which specializes in accessories for the ritual of the bath has caused great excitement recently with cakes of monogrammed soap, made by a special process, so that although your cake of soap eventually lathers away, you preserve the monogram when only a sliver of soap is left. In Figure 2 four designs are shown — one for a famous yacht, one for an equally famous country house, one a simple monogram, and the fourth a sea horse. The soap is domestic, it lathers well, and is in white only, with the



FIG. 2

monograms in any color you may wish. On specially ordered monograms or designs, delivery is promised in a week. These cakes of soap are \$4.50 a dozen in guest size, and \$5.50 a dozen in bath size, postpaid. — BATH AND BOUDOIR, 600 Madison Avenue, N. Y. C.

MANY modern fabrics have succeeded admirably in reproducing old designs and colorings, but not so many have been equally successful in capturing the texture and feel of the fabric itself. The brocatelle shown in Figure 3, a design in green on a gold background, is amazing in this respect. It is a modern Italian fabric, so perfectly reproduced that it is



FIG. 3

difficult to distinguish it from an old piece. The shop which shows this has other modern fabrics, Italian damasks and velvets, all faithfully copied from old materials. The brocatelle in the photograph is 24" wide and sells for \$10.75 a yard, postpaid. — MRS. WILTBANK, 704 Madison Avenue, N. Y. C.

ALTHOUGH, of course, it is much too early for work in a garden, it is never too early for the true garden lover to begin to read seed catalogues and make plans for months ahead. The enchanting pixie in Figure 4 is one of three new garden figures which I have just seen, and which are ideal

for the smaller garden. He sits perched happily on a toadstool, under which crouches a frog; and the moment I saw him smiling out into the wintry afternoon from a



FIG. 4

shop window I could not resist him. He will withstand bravely wind and weather, being made of composition stone; he is 20" tall, and at a cost of \$27.50, sent by express collect, he will take up his abode in a green corner of your garden. — ERKINS STUDIO, INC., 255 Lexington Avenue, N. Y. C.

ONE if by land and two if by sea' — Paul Revere's famous signal, of course, and here is the equally famous lantern (Figure 5) in miniature, doing duty as a tea ball. And very appropriately, too, when we consider how close an affiliation old Paul Revere had with a certain world-shaking tea party. The lantern is of sterling silver, perfectly reproduced, hung on a tiny lantern hook, with a

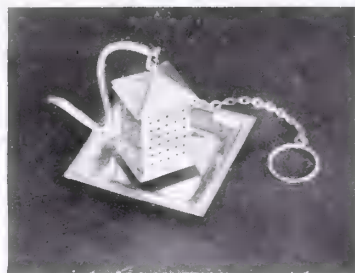


FIG. 5

silver chain and a tray to catch odd drops of tea. It is 2½" high, and the price is \$15.00, postpaid. — ARTHUR I. DEMAREST, 542 Fifth Avenue, N. Y. C.

FADS may come and fads may go, but the craze for backgammon goes on forever, it appears, for it still seems to be the favorite game of the moment. Now, however, an enterprising shop has come forward with a means of playing backgammon while you are on the wing, so to speak, for the portable set in Figure 6 may be packed up and carried about. And just imagine how convenient it would be for transporting to the country for week-ends! When I tell you that the whole set folds neatly away into a smart case of black and red moire which is only 12½" x 9", it sounds like magic, but the mystery is explained by the fact that the 'board' is of oilcloth. It is 30" square, to fit over a bridge table, with tapes to fasten it securely at the corners. The checkers fit into a smaller case of oilcloth; and the little dice cups —



FIG. 6

equipped with dice — are collapsible and fold away into an infinitesimal space. These sets ought to do a bit of traveling on ocean liners this year; and for tedious train journeys there is also a set which has a 'board' just the size of a Pullman table. With outer case of moire, the price is \$12.75, prepaid; with a case of oilcloth, also in black and red, it costs \$10.25, prepaid. — PLAYLAND GIFT SHOP, INC., 686 Madison Avenue, N. Y. C.

HALF the fun of having a draped dressing table is working out one's own color scheme, selecting the materials, and making the drap-





view of our extensive showrooms  
in Chicago, Illinois.

*They Live On and On . . .* There is genuine pleasure in owning these perfect replicas of colonial handicraft by Kittinger. Deep-toned Solid Mahogany has been skillfully carved and fashioned to reproduce the chaste beauty of the Martha Washington chair and the delicately reeded, graceful dignity of the Duncan Phyfe drop-leaf table . . . the original of which is in the Metropolitan Museum in New York.

Each of the 700 authentic Kittinger reproductions and adaptations is constructed exclusively from solid cabinet woods . . . built for generations of service . . . and available to the family of moderate income.



© 1931, Kittinger Company

*Visit The Kittinger  
Showroom Nearest You*

In Buffalo,  
At Factory  
N. Elmwood Avenue

In New York,  
385 Madison Avenue

In Chicago,  
453 East Erie Street

In Los Angeles,  
At Factory  
1300 S. Goodrich Blvd.

Have you sent for the booklet, "The Charm of a Livable Home"? It contains many suggested groupings and room arrangements. Address Kittinger Company, 1881 Elmwood Ave., Buffalo, N.Y., or ask for a copy at any of our showrooms.

*Kittinger Distinctive Furniture is sold by leading dealers and decorators.*



**KITTINGER**  
*Distinctive Furniture*



# Whether you desire authentic antiqu here you will find the answer to your needs in MANTELS

**T**HE Wm. H. Jackson Company's activities in the creation and importation of fine mantels are a revelation to all who wish to add authentic beauty to their hearths and homes. ❖ Whether you wish a rare and costly antique mantel, or a facsimile of some museum piece worth thousands of dollars, Jackson stands ready to serve you. ❖ Whether you desire the classic simplicity of the Brothers Adam and their illustrious contemporaries Percier and Fontaine...the elegance of the Empire...or the richly ornate styles of the Renaissance...Jackson is equally prepared to supply your needs. ❖ Whether your interiors be "early" or "late"—English, French, Italian, Spanish or Colonial—this century-old House, with its wide experience in the creation and collection of *objets d'art*, is eminently qualified to provide mantels of distinguished beauty and decoratively appropriate style, size, period and nationality. ❖ The Wm. H. Jackson Company is not only a *direct importer* of Marble and Stone Mantels (both authentic antiques and modern reproductions) but duplicates many of these Old World masterpieces in *Cretan Stone*, an exclusive Jackson product, which rivals natural stone itself, in hardness, texture and beauty. ❖ Jackson Mantels, and other Jackson Fireplace Accessories created to dramatize the hearth and make it a vital factor in the decorative scheme, may be seen at the Jackson Galleries in New York and Chicago and in other cities at those well-known establishments which serve you as Jackson's Exclusive Representatives. (See panel at right).



*These leading establishments long known for the scope and character of their service, now bring to you, as exclusive representatives, the famed creations of the House of Jackson:*

Baltimore

J. G. VALIANT COMPANY

Cincinnati

THE A. B. CLOSSON JR. COMPANY

Cleveland

THE STERLING & WELCH COMPANY

Dayton

THE A. B. CLOSSON JR. COMPANY

Denver

DENVER DRY GOODS COMPANY

Detroit

THE MARTIN-GIBSON COMPANY

Philadelphia

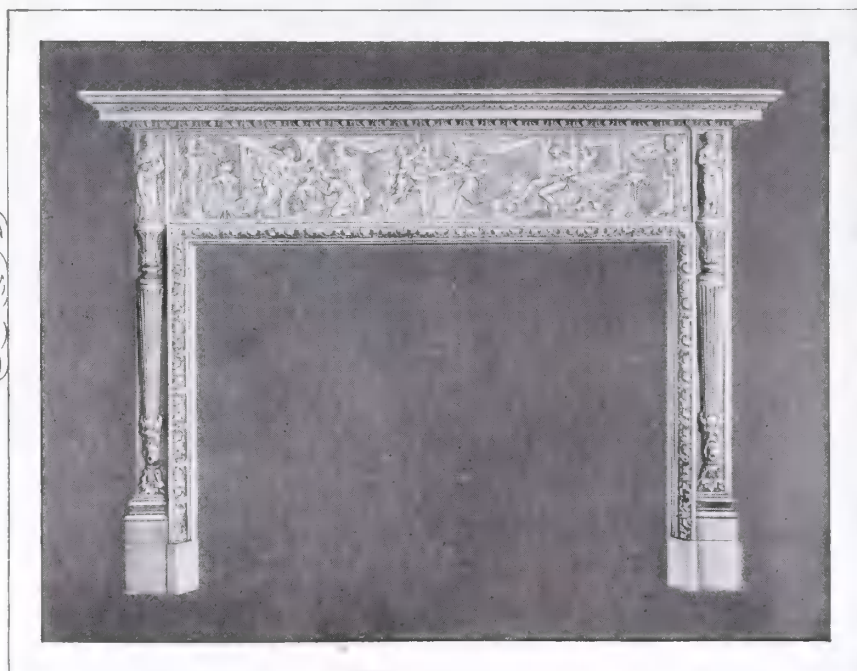
J. G. VALIANT COMPANY

St. Louis

SCRUGGS-VANDERVOORT-BARNES

Washington

J. G. VALIANT COMPANY



Authentic reproduction in Cretan Stone of a fine Adam Mantel, revealing the Italian influence which marks some of the best examples of this artist's work. Cretan Stone is an exclusive Jackson product, composed principally of finely crushed marble. It permits modeling, chiseling and tooling of the highest character.

# Wm. H.

over a hundred years of service to the



charming modern reproductions ~ ~



Complete Fireplace Ensemble furnished and installed by the Wm. H. Jackson Company.  
A beautiful Louis XV Marble Mantel imported from France by Jackson and equipped with appropriate Period Andirons, Metal Linings and Cove Frame of Jackson design and manufacture.

# JACKSON COMPANY

2 West 47th Street, New York  
318 No. Michigan Ave., Chicago

*prominent families in the social register*

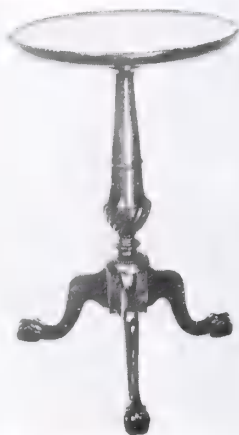


## Window



## Shopping

## The House of Warring Presents



Solid mahogany Reproductions of Chippendale Candle-stands.

20 inches high. 12-14-16 and 18 inches diameter. \$25-\$28-\$32 and \$35 each

21 EAST 55th ST. • NEW YORK



THIS reproduction of old Waterford design in clear crystal will delight those who seek exquisiteness above everything else. Order by No. C986.

Goblet	Doz.,	\$18.00
Champagnes	"	18.00
Clarets	"	16.50
Wines	"	16.00
Cordials	"	15.00
Cocktails	"	16.50
Sherberts	"	18.00
Fingerbowls	"	22.50
Fingerbowl Plates	"	26.00

Mail orders receive prompt and careful attention

RICH &amp; FISHER, INC.

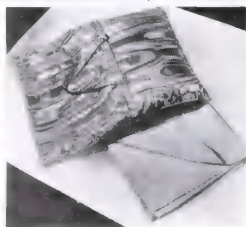
14 East 48th Street

Bet. Fifth and Madison Avenues

New York, N. Y.

## TRAVELING SET

Black, Brown, Blue, Green, Purple. Deck Bag 17 1/2" x 12 1/2" — Linerie Pillow with removable cover and Kasha Flannel rug.



Complete, \$28.00. Without Rug, \$14.00

Postage prepaid  
Monogramming extra  
Rug \$3.50; Bag \$2.00

J.P.H.

JEANNE P. HODGMAN  
689 Madison Ave. New York City

## PERSONAL RUGS

For couch or car, shoulders or knees.  
About 36 x 60; countless colors. \$12.50 postpaid.  
Baby and bed blankets. Tweeds.  
"MCCA" HANDWOVEN IRISH WOOLENS  
J. P. HODGMAN, Importer, 53 GROVE ST., Boston

eries. Here is a dressing table (Figure 7) of excellent design, with simple Colonial turned legs, which is of birchwood, unfinished, and may be finished in mahogany, walnut, or maple, or painted in



FIG. 7

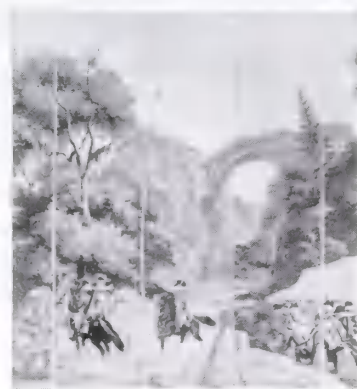
any color. Or if you are one of those fortunate women who have a talent with the paint brush, you may do it yourself. The table has a large drawer and two arms which swing out, on which the draperies

may be secured. It is 30" x 17" and is 30 1/4" high. The price is \$9.50, unfinished, with a charge of \$4.00 for staining or painting, express collect. — HEARTHSTONE FURNITURE COMPANY, 224 West 57th Street, N. Y. C.

ONE can be individual in every detail in one's house, even in the electric switch plates, as proved by the interesting designs in Figure 8. These are made of hand-wrought iron and come ready to fasten to the wall with small hammered-iron screws. If you have a family coat of arms or some favorite decorative motif, the makers of these plates will design a plate around it. I saw one amusing plate surmounted by a lively tennis player in action, which had been made for a country club. The prices are modest — \$3.50 for a one-switch plate, \$4.25 for a two-, and \$6.00 for a four-, postpaid. — JAMES R. MARSH & COMPANY, 541 Madison Avenue, N. Y. C.



FIG. 8



## WAR OF INDEPENDENCE

Once in France an artist in block printing conceived scenes of our WAR OF INDEPENDENCE from imagination. Zuber & Cie, Alsace, present this scenic wall paper from original blocks. What amazing fidelity in natural scenery and vivid military figures. Charming background for Americana.

Illustrations upon request. Can be ordered through your local Decorator or direct from

## A. L. DIAMENT &amp; CO.

Importers, Jobbers and Retailers of Interior Furnishings

101 & 119 Park Ave., New York 1515 Walnut St., Philadelphia

Sole American Agents for ZUBER & CIE, ALSACE, and PAUL DUMAS, PARIS

## A Gay Fiesta

With peasants in bright petticoats and visitors dressed from the Rue de la Paix, suggests the quaint sophistication of THE DEAUVILLE, a painted bed room suite. Its charmingly provincial air is accented with the old flower motif used so happily on antiqued ivory or dull red finish.

## Lavish Color

Used with charming effectiveness in the wall paper LE PAVILLON by Paul Dumas, Paris. A brilliant profusion of flowers complements formal domed pavilions while garlands and medallions add great beauty. Its bold and arresting theme marks it as a wall paper of extreme distinction.

## American Antique Kneehole Desk



## ANTIQUES Interior Decorator

BOSTWICK-TREMAN,  
694 Madison Avenue  
New York City



1 — For your boudoir, a dainty cushion covered in satin, trimmed with pleated lace. Silk flower ornament. Available in any color.

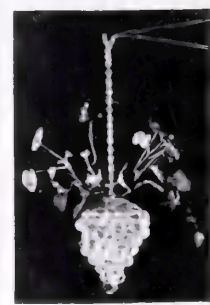
2 — For your sewing bag; a folding stick, tape measure and pencil in attractive oil cloth case.

3 — Pink, green or blue Hat covered in glazed chintz with contrasting color.

All orders sent postpaid.  
Money refunded if not satisfactory.

## NEW YORK EXCHANGE FOR WOMAN'S WORK

541 Madison Avenue New York



Hang  
Gra  
Bot  
for y  
Iv

Green, a  
ameth  
and cr  
\$2.25 pr

THE MARY CAMPBELL STU  
18 Clinton Street Brooklyn, N. Y.



## NEW REFECTORY

of Decorative Art

Serve lunch for four or six.  
Height 26"; Closed 24"  
Open 43" x 16"; Unfinished  
Finished in maple, walnut  
mahogany \$17.00. Send for booklet illustrating modern and Early American designs.

## PURITAN SHOPS, INC.

213 Lexington Ave. (33rd St.), New York





*A view showing one end of the dining room in the residence of Mr. and Mrs. T. C. Palmer. Note particularly how the pattern of the brocaded upholstery is reflected in the bordering of the Mohawk Chenille carpet, planned under the supervision of Walker's, Inc., Los Angeles.*

## THE DECORATIVE HARMONY OF CHENILLE

*As exhibited in the Los Angeles home of Mr. and Mrs. T. C. Palmer*

beauty merely, but a beauty that is definitely expressive of its surroundings—such is the requirement in homes of good taste. And such is the beauty that belongs to Mohawk Chenille. This is the case, first of all, because the color and design possibilities of Mohawk Chenille are virtually without limit. Any decorative theme, any color scheme, any pattern, can be copied in Mohawk Chenille, with the result that the finished carpeting is a perfect match and parcel of the room's decoration. And, indeed, it is in every respect custom-made, as witness the repetition of the upholstery motif in the bordering of the carpet shown

to this design advantage. The other advantages of Mohawk Chenille, notably that it can be woven in any shape for room outline, however irregular—as shown in the lower photograph where the carpet has been woven to run around the

hearth. Moreover, the extreme width—30 feet—to which Mohawk Chenille can be woven makes possible an uninterrupted expanse of carpet beauty—*sans* seams.

The color possibilities of Mohawk Chenille are as endless as is its design range. Mohawk's skilled colorists can match any desired tone or shade. Even the depth of pile is at the discretion of the customer or his decorator.

The Mohawk Carpet Mills maintains experts who are prepared to collaborate with your decorator and furniture dealer. Wherever special designs are desired or special colors are to be matched, these experts will submit sketches and color samples—through the decorator of your choice. Whether you are carpeting town home or country place, you will do well not to overlook the possibilities of this luxury weave in giving quiet and harmonious expression to its personality.



*One of the Mohawk Chenille-carpeted bedrooms in the Palmer home. Observe how the fabric has been loomed, without cutting, to expose the rectangular hearth.*

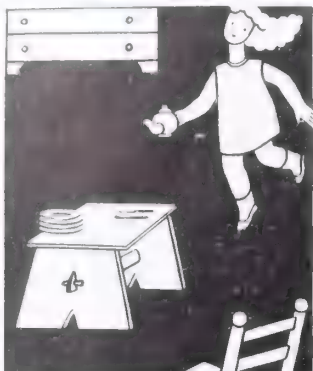


# Window



# Shopping

## CHILDREN'S FURNITURE



## CHILDHOOD INC

32 EAST 65TH STREET  
NEW YORK CITY

SEND FOR BOOKLET NO.40

EASTER will soon be here, with holidays for the children, and nothing is a more exciting treat than an Easter party. And while a children's party is one of the most delightful things in the world to arrange and equally delightful to share, all of us who have given them know the work that goes into one. I know I have spent literally hours planning and selecting favors and table decorations and have found that a Jack Horner pie solves the problem beautifully. A shop famous for its party favors has created the pie shown in Figure 9. Can't you just imagine it in the middle of the festive board, the pussy cat beaming on the children? She is a lovely cat—I always think of cats in the female gender—dressed in a gay sprigged gown with an organdy apron, with the most exquisite 'undies' and shoes. On her arm is a basket of lollypops

in the shape of little animals, and at her feet are massed gay yellow daffodils of paper. Inside the pie, each attached to a ribbon, are twelve 'noise makers' which will satisfy the most exuberant gathering. The whole pie is 20" in diameter and 24" high, the pussy cat herself being 18" tall. Complete, the pie is \$18.00, postpaid east of the Mississippi, and for this sum your whole problem of table decoration and favors is solved. —DEAN, 22 East 57th Street, N. Y. C.



FIG. 10



FIG. 9

THIS (Figure 10) is what might well be called a 'corking' collection of animals. Put one in your liqueur bottle, and when you start to pour the precious liquid the mouth will open and the liqueur will flow out in a full stream. Nor need these obliging animals be confined to liqueurs, since they will function equally well on any other type of bottle regardless of its contents. The mountings are of a pewter-like German metal, unharmed by alcoholic liquids. They measure 4" in height and cost \$3.75 apiece, postpaid. —ENID JOHNSON, 420 Boylston Street, Boston.



Old Japanese pewter saucers, darkened by age, serve appropriately as ash trays. The shapes are interesting and all different. About three inches in diameter. Round and oblong trays, \$2.50 each; swan shaped tray, \$3.50

## YAMANAKA & CO.

680 FIFTH AVENUE — NEW YORK  
CHICAGO WASHINGTON BOSTON

## DIRECTOIRE VASES (French Imports)



Turquoise Blue, Jade Green or White with band and stars of Gold

6" tall  
\$3.25 each  
Postpaid

Molly Macnamara & Emma Hoyt Ltd.  
1072 Madison Ave. New York City

Fairyland Figures for Lawn and Garden  
Beautifully made of fine terra cotta, hand painted, true to Nature. Gnomes, dwarfs, woodstools, delightful groups.  
Send for color illustrations.  
"FAIRYLAND COMPANY"  
125 W. 138th Drive  
Bronx, N. Y. C.



## Genuine Reed Furniture

We are constantly furnishing Prominent Homes, Hotels, Clubs, and Yachts with the Most Distinctive Reed and Rattan Furniture.

WEATHERPROOF FURNITURE FOR THE OUTDOORS

New Catalogue of Reed Furniture sent for 25c

Specialists  
in Sun-Parlor  
Furnishings

## The REED SHOP, Inc.

117 EAST 57th STREET, NEW YORK  
BEAUX ARTS BUILDING, PALM BEACH, FLORIDA

Imported  
Decorative  
Fabrics

## INTERIOR DECORATIVE

### SIX WEEKS PRACTICAL TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, drapery, lamp shades, wall treatments

Faculty of leading decorators  
Personal assistance through Cultural or Professional Courses

### Resident Day Classes

start July 6th · Send for Catalogue

### Home Study Course

starts at once · Send for Catalogue

### NEW YORK SCHOOL OF INTERIOR DECORATION

578 Madison Avenue, New York



### Sit ye down!

Chairs of wrought iron that "down" as comfortable outdoors as indoors. Red, Green, Black. 31" high, 19" wide. Attached tray. Lawn runners. Express Collect. (Settee to match \$42.) Shipped from factory in No. C

Send for Spring Catalogue

Also, visit our Booths 237-8, at the Inter-Flower Show, March 16th to 21st

### three new yorkers

145-7 East 57th St.  
New York, N. Y.

Now a Division of

Hammacher, Schlemmer



### TILE TABLE

Wrought Base

Deruta Tile

In Green or Yellow

Table 20" square

\$50.00

Expressage

### MRS. WILTBANK

764 Madison Avenue New York

### GIFTS For the NEW BABY

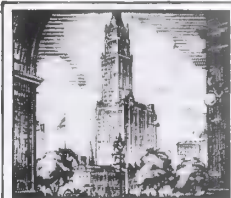
Hand Made, Embroidered Sheets, \$2.25; pillow cases \$1.50; dainty dresses \$1.75 to \$3.00; gettudes \$1.25 up; knitted bonnets \$3.00. Postpaid in U. S. A.

Miss Cannon's Shop

32 Brattle Cambridge

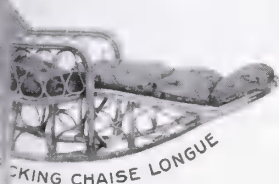


# Window



# Shopping

## PARLOR, YACHT, ACE and DEN FURNITURE



of our installations: The New of Palm Beach, Whitehall, the Club, Miami Biltmore, Club, Fishers Island Club and prominent homes and clubs in

## ILLUSTRATED CATALOG

Central Wicker Shop Inc.  
EAST 42 ST. NEW YORK



## ERY FURNISHINGS

for children in which the finest ship throughout gives strength and beauty

## DREN'S PERIOD RNTURE, INC.

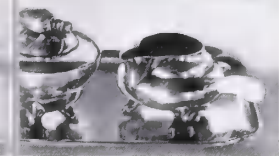
th Street New York  
rite for circular "I"

## ROYAL NHAGEN CELAIN

ESTABLISHED  
est 57th St., New York City  
on, Copenhagen, Paris, Berlin  
ultimate in home beauty for 1931  
found in the artistic grace of  
Copenhagen Porcelain. The latest  
vases, lamps, dinnerware and  
exquisite pieces are now on display.  
Moderately Priced  
Genuine Royal Copenhagen Porcelain bears  
imprint of three blue lines.

## G JENSEN

MADE SILVER, INC.



on Request Stationery  
57th St. New York City

BITS of Staffordshire pottery are all the rage just now and I am sure you will like this pair of little red hounds (Figure 11) which are reproductions of old Staffordshire



FIG. 11

and come from England. They are delightfully quaint little animals and you can imagine how intriguing they would look sitting at either end of your mantelpiece or on top of a low bookcase. They stand 4" high and are very reasonably priced at \$3.00 a pair, postpaid. — THE HANDWORK SHOP, 264 Boylston Street, Boston.

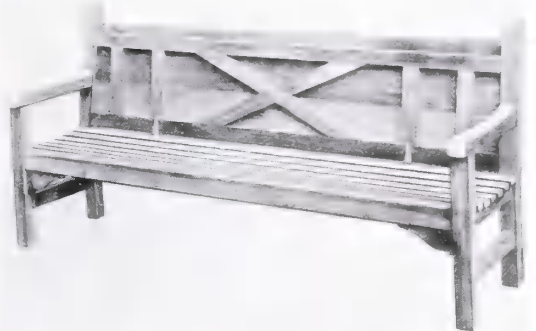


FIG. 12

ASIDE from its general good looks, the garden bench pictured in Figure 12 has two outstanding features. The first is that it has an extra back, the solid one you see being hinged so that it may be folded down over the seat when not in use. Consequently, no matter how many storms may drench your garden, a dry seat may always be found when this hinged cover is raised. The second and greatest advantage of this bench is that it is made of teakwood imported from the jungles of Burma — a wood long known as the finest lumber for ship construction, since it never splinters and is practically impervious to weather. It does not need to be painted or stained, but, sent out in its natural state, the wood weathers from its original rich brown color to a lovely natural gray. Solidly made, the few brass screws being disguised by teak plugs, this furniture will last a lifetime without the slightest care. The 'Dreadnought' seat

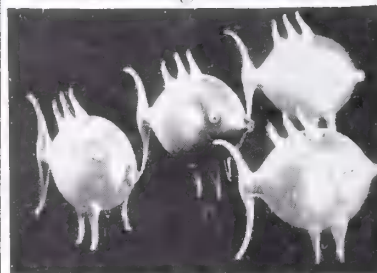


Beautiful canvas screen, antique parchment background, rich in color and decorative effect.

Venezian Screens are sold by the finest dealers and decorators in the country. Catalog "B" on request.

**Venezian Art Screen Co., Inc.**  
540 MADISON AVE., NEW YORK, N. Y.  
Between 54th and 55th Streets  
THROUGH YOUR DEALER OR DECORATOR

## shimmering silver fishes



try some of these on a black (or silver) mirror — with delicate spring flowers — or with other glass beasties. they are charming high-lights. set of 4, 6.00

at fine shops or direct have you our catalog?



**pitt petri, importer**  
incorporated  
378 delaware ave., buffalo, n. y.

Established  
1810

## for Garden, Sun Room or Interior —

Choose from the hundreds of Galloway productions; Jars, Bird Baths, Sun Dials, Benches, etc. Executed in high-fired enduring

Terra Cotta with understanding and craftsmanship; the result of a century's experience.

Catalog  
upon request



**GALLOWAY POTTERY**

3220 Walnut Street, Philadelphia, Pa.



## SALUTER

Animated wrought iron candlestick.  
Finish: Antique or Black.  
Height: 10 in.  
Price \$3.00  
Postpaid.  
Send 25c for complete catalogue A.

**CUTDOW WROUGHT IRON SHOPS, INC.**  
319 East 44th Street, New York City

## Pewter

RARE, old pewter, exactly reproduced by painstaking New England craftsmen. The quaint curves and easy grace — the satin sheen of priceless museum pieces. Surprisingly inexpensive.  
Write for beautifully illustrated catalog — free  
**Old Colony Pewter Makers**  
99-G Mt. Vernon Street Boston, Mass.



## Window



## Shopping



\$7.50

Prepaid in  
U. S. A.Write for  
Catalogue  
3A

One peal from the enchanting two-tone chime of this Ship's Bell summons all to meal time regularly. In polished solid brass 9" x 9" overall. Bell 5" spread.

**ADOLPH SILVERSTONE, Inc.**  
Established 1898

21 Allen Street New York City

pictured comes in three sizes, — 5', 5½', and 6' long, — costing respectively \$65.00, \$70.00, and \$75.00. The back is 4' 3½" high and the seat is 1'6" in depth. Delivered free anywhere in New England. Elsewhere express will be collect. — **GEORGE McQUESTEN COMPANY, 422 Border Street, East Boston.**



FIG. 13

WE live in an effete age, no question of it, and the little weather vane shown in Figure 13 is one proof of it. For no longer do we need to rush out in winter winds, or dawdle out in summer heat, to crane our neck and look at the old weather vane atop the barn to see which way the wind is blowing. All that is necessary is to glance lazily out the window or step to the door, for this engaging little weather vane may be fastened in either spot. With the

numerals attached, it goes beside the door, of course bearing your street number. It is made of iron, wrought by hand, and may be had with a dog, a sea gull, a boat, or a swan. Without the numerals, it is 15" long and 12" high; \$2.50, express collect. With the numerals — which you specify in ordering — it is the same length and 16" high; \$5.00, express collect. — **FLORENTINE CRAFTSMEN, INC., 45 East 22nd Street, N. Y. C.**

EVERY man needs a paperweight for his desk, but many of them must shudder, poor dears, when they find a dainty trifle sitting atop their important papers, placed there by some well-meaning feminine member of the family. If you know a masculine desk that badly needs a masculine paper weight, you will be interested and amused, I think, by the little gun in Figure 14. It is a working model of the famous French 75, — the gun that saved Paris in the early days of the war, — and although quite small, 8½" long and 2¾" high, it is an exact reproduc-

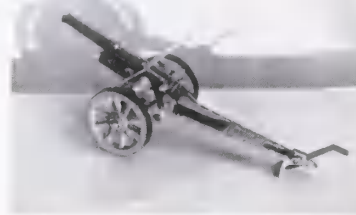
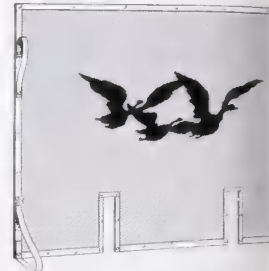


FIG. 14



## Silhouette Firescr

provide unusually attractive lighting and decorative effects. Choice of four silhouettes shown, *Three Birds, Cut-o'-nine-tails, Flock of Birds, Sailboat*, mounted on best quality screening, with 37" x 31" frame in black or hammered grey iron, with or without andiron openings, \$38. Express extra. Or send sketch or description of personal silhouette design for quotation; brass silhouette, if preferred, at slightly higher cost.

Write for folder of other items

*It's Thrifty to Shop by Mail*

## Ye Iron Shoppe

Owned and operated by E. T. Ryan Iron V  
250 Boylston Street Boston

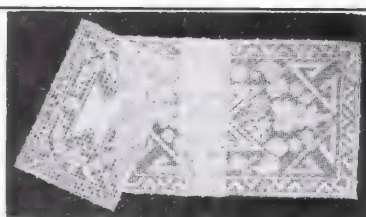
Hand Smocked  
Bed Spreads

Plaid, checked, or solid gingham. Single bed \$12.00. Double bed \$15.00. Also lovely silk finished blanket covers in pastel shades. Prices reasonable.

Write for samples

**HAND MADE COUNTERPANE GUILD**  
Box 295

Rutherfordton North Carolina

Lovely Spanish Linen Lace  
—excellent value

This very attractive new Luncheon Set with a graceful design, includes runner, 18 x 36" and 6 mats, 12 x 18", \$10.50. Additional mats, \$1 ea. Booklet H on request.

**HAAS LINEN SHOP** 84 North Avenue  
New Rochelle, N. Y.



## Child's Chair

Specially designed for correct posture. Attractive Maple Finish, Sturdy — Comfortable

Up to 12" high \$6.50

12½" to 14" \$7.50

Express Collect

When ordering state height of child

**Children's Book & Play Service, Inc.**

100 Madison Avenue New York City

## The Surest Sign of Taste and Culture in the Modern Home

Not only for the distinctive atmosphere it gives to the home, but for the pleasure and instruction it offers to all the members of the family, you should have the

## HAMMOND LIBRARY GLOBE

To enjoy the utmost pleasure and profit from your newspapers and books — to obtain a more vivid and comprehensive picture of the places you read and hear about every day — place this attractive, UP-TO-DATE Globe in your home. It literally puts

## The World at Your Fingertips

As Fascinating to Use as It Is Ornamental

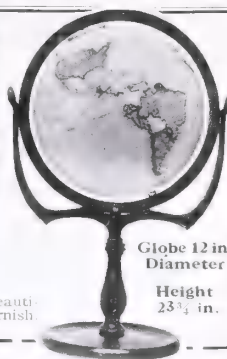
This "earth in miniature" is a durable metal ball, covered with a new and beautifully printed map, perfectly mounted and coated with washable coach varnish. Shows all latest changes in boundaries, results of exploration and discoveries, ocean currents, railroad and steamship routes, International Date Line, and a wealth of other information. Universal Time Indicator at North Pole. Movable meridian finished in English bronze. Mounted on solid mahogany base. The Globe for a lifetime. Ornamental to the home and useful every day to young and old.

## FREE TRIAL

Special Low Price

Easy Payments

MAIL THIS COUPON



Globe 12 in.  
Diameter

Height  
23½ in.

C. S. HAMMOND & CO.  
342 Furman Street, Brooklyn, N. Y.

☐ Send me, express prepaid, the Hammond Library Globe for free trial. Within 10 days, I will return it and owe you nothing, or I will send you \$4.30 as first payment, balance in five monthly payments of \$4.00 each — total \$24.30. Special Introductory Price. (Regular price \$27.00.)

☐ Send me further information on the Library Globe.

Name

Address

City

State

Reference

Price for cash with order \$23.00. Ten-day return privilege with full refund.

Gard  
Furnit  
Pompeian

Lead

Terra Co

Marbl

Illustrated C

Sent for

The

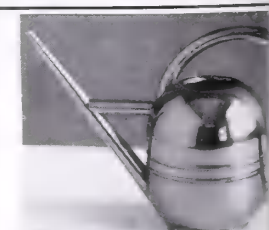
ERKII

STUDI



Bronze  
Statue  
21" high  
\$125.

252 Lexington Ave., at 35th St.



## MINIATURE WATERING

Of shining copper, with an equally small handle. For watering ferns and filling up the ivy, and filling up various flowers are arranged. Pours perfect 11" spread. Holds one quart. \$4.25.

**MADOLIN MAPEL**

825 Lexington Ave. (63rd St.)



Country Life's model home,  
equipped with Byers Genuine  
Wrought-Iron Pipe.



**A**

**D M E**

is no sounder than the pipe in it!

NCE has taught leading archi-  
tects and builders the importance of  
"prescription" in designing and  
building a home. One part of your pipe  
system improperly "prescribed" can be  
a source of property loss and discom-  
fort. It is important for you to select  
an architect and a builder who know  
the merits of service and economy in  
specifying the right kind of pipe for  
each specific problem. There is always  
a good reason why they specify and  
use wrought-iron pipe.

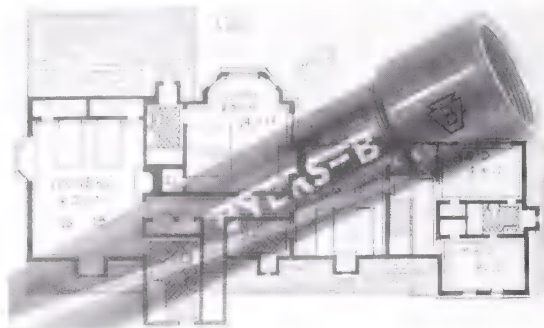
These places where the unequalled  
value of wrought-iron pipe is estab-  
lished through actual service, sub-  
stantiated by either cheaper or more

expensive materials is not true econ-  
omy. Where wrought-iron is specified,  
Byers is a standard of quality.

*Remember this when you plan and  
build a home:* When specified by build-  
ing specialists for definite purposes,  
wrought-iron pipe fills every need for  
service and durability — and pres-  
ent and future economy!

If you have a pipe problem, the  
facilities of our organization are at  
your disposal. Write us and send us  
the name of your architect and  
builder. We accept as a business re-  
sponsibility preservation of the tra-  
ditional superiority of Byers Genuine  
Wrought-Iron Pipe in its proved fields

of service. Our counsel considers pri-  
marily your piping needs and our own  
product is recommended only for its  
rightful place in a "pipe prescription."  
The Spiral Stripe is your assurance of  
the genuine. A. M. Byers Company,  
Pittsburgh, Pa. Established 1864.

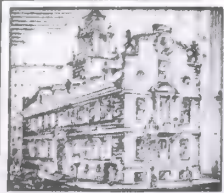


**BYERS GENUINE WROUGHT-IRON PIPE**

AN INVESTMENT — NOT AN OUTLAY



## Window



## Shopping



**A CARR CRAFT  
Pewter Pitcher**  
for \$6.50

The table of the modern hostess seems incomplete without a pewter pitcher such as this. Icy drinks seem more delightful when poured from its wide mouth. The cool lustrous surface gleams through a quickly formed frost. It invites your thirst to be satisfied. Antique design—solid pewter—1½ qt. capacity—and so reasonable.

Carr Craft makes many interesting things in pewter and metal. For bridge prizes, anniversary gifts, or for your own use, ask for Carr Craft. It means good style and fine quality. If your favorite shop cannot supply you, order direct from us, enclosing your check or money order.

M. W. CARR & COMPANY, INC.,  
Dept. H-3, West Somerville, Mass.

★ **Carr Craft** ★  
GIFTS OF CHARACTER IN METAL

**SOLID  
PEWTER  
SCONCE**

An early Colonial design in polished finish. Height 10", width 5", projection 3". Wired, pull chain control.

\$10.00 complete  
postpaid.



PETTINGELL-ANDREWS CO.  
DESIGNERS—MAKERS—IMPORTERS  
STUDIOS, 378 STUART ST., BOSTON



Beautiful Sea Green  
with Crystal Hobnail Base  
Goblets—Sherberts—Cocktails \$9.50 a doz.  
Plates—Fingerbowls—etc.  
Also in Ritz Blue and Gold Ruby  
Express Extra

**SWINGING BASKET**  
Chatham, Cape Cod, Massachusetts



Chinese Bag Tops  
Bridge and Evening Bags  
**THE CRAFTSMEN'S GUILD**  
18 Franklin St., Boston, Mass.  
Louise Austin Chimes Janet Fitts Stearns

tion made of steel and brass. It is heavy enough to hold down the most serious reports or briefs, but in its lighter moments it not only elevates correctly, but really shoots a rubber shell. Price, \$5.00, postpaid. — BOUCHER, INC., 415 Madison Avenue, N. Y. C.

FROM Impruneta, a town near Florence renowned for the finest pottery clay in Italy, comes the lovely terra-cotta flower box shown in Figure 15. Planted with gay flowers and ivies and placed

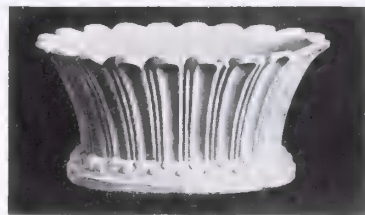


FIG. 15

on the top of a wall or gatepost, this would make a stunning piece of decoration for your garden. The material is porous clay of a soft pinky tone and is very strong, although it should not be left outdoors in severe winter weather. The box measures 20" x 14" and is 10" deep. The price is \$13.50, which includes careful packing, but it will be shipped express collect. — CARBONE, INC., 338 Boylston Street, Boston.

ALL fond parents, fond aunts, uncles, grandparents, and family best friends are invited to look carefully at the photograph in Figure 16, for here is an irresistible Easter gift for a favorite child. The suitcase is of simulated

leather, gayly decorated with two quaint figures of a boy and girl, but when you lift the cover you find a furry rabbit, 5" tall, attired in blue overalls. He apparently is a rabbit with a fondness for gardens, because in the suitcase are gardening implements and, for his lighter moments, a fishing rod. He dresses, in his own way, for dinner, too, for there are plenty of toilet articles to use in sprucing up, four extra suits of clothes, which include two knitted suits and — believe it or not — knitted caps to match. Very smart, indeed. Oh, yes, he has a bathrobe, too. The suitcase in which he makes his home, and into which



FIG. 16

fit all these things for the well-dressed man, is 7½" x 6¾" and 3½" deep, and costs, complete, the sum of \$6.50, postpaid. — MAYFAIR PLAYTHINGS STORE, 9 East 57th Street, N. Y. C.

I THINK your interest in the charming flower print shown in Figure 17 will be increased, as



**SILHOUET**

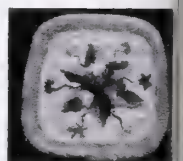
Authentic reproduction of quaint old profiles and make fitting accessories. Early American interior. Illustrated is "Mrs. W." all metal gilt frame, measuring 4¼" x 3½" outside. \$4.50.

Write for S-1 circular  
Illustrating 50 Silhouettes

**FOSTER BROTHERS**  
4 Park Sq., Boston, and Arlington



**CARRY ON**  
65 CHARLES STREET  
BOSTON



**COLOR HARMONY**

Hand-hooked chair pad, sponsored by Jackson Lee of HOUSE BEAUTIFUL, 14½" x 14½", shaped. \$3.00 postpaid. (Proportionate prices can be ordered to harmonize with your rooms.)

Hooked Rugs Ladder Rugs

**IRIS CABIN SET**

Marietta

**INTERIOR DECORATION TRAVEL**  
SAILINGS JUNE 20 and 27

Rural England, France, Sicily, Italy, Rome, Art, Interior Design, Architecture.

**Boston School of Decorative Architecture**  
140 Newbury Street

Novel decorative flowers made. No two alike. Eight in a box. State predominating color.  
**DOROTHEA M. BENNETT**  
15 Church St.

**CHANTICLEER** Weathervane,  
after a design by Bodrero, executed  
in the Perin forges. 64½" high, 23"  
wide. Available through your decorator  
or furniture dealer.

**PERIN'S, Ltd.**

WHOLESALE ONLY

Importers of Antiques and Manufacturers of  
Fine Metal, Wooden and Upholstered Furniture

**PASADENA • CALIFORNIA**

San Francisco Showroom 220 Post Street





# The WORLD'S MOST FAMOUS AUTHORITY ON BEAUTY ●

*surrounds herself with* BEAUTY



ELIZABETH ARDEN knows beauty in marble, stone and steel as well as beauty in face and figure, and lovely surroundings are as necessary to her as the air she breathes. In the white and silver circular entrance hall of her New York salon, with its black terrazo floor, its frosty mirror, its beautiful old Heppelwhite chairs in blue brocade, she has chosen a Tuttle and Bailey radiator cabinet to turn a practical necessity into a decorative adjunct.

Tuttle & Bailey engineers can think like decorators. Never forgetting that radiators are there to give heat, they direct it scientifically, with no upward flow to mar the walls. The humidifying pan provides the moisture necessary to human health — and the continued life of valuable antiques. The finest furniture steel, the most meticulous finish insure results that will look as well in ten years as they do now.

Tuttle & Bailey Radiator Cabinets are custom-tailored to fit the requirements of the rooms in which they stand. An expert is at your service for consultation in the matter of choice. If none of the 72 standard variations meet the case *perfectly* — something totally your own is submitted. For Tuttle & Bailey ingenuity stops short of nothing but your complete satisfaction.

*Tuttle and Bailey Radiator Cabinet  
in the New York Salon of Elizabeth Arden*

**TUTTLE & BAILEY  
MANUFACTURING COMPANY, Inc.**

441 Lexington Ave., New York City  
(Offices in Boston, Chicago, Kansas City, Los Angeles)

Please send booklet "New Artistry in Radiator Concealment"

Name .....

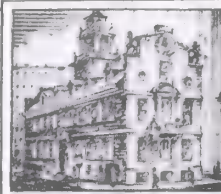
Address .....

HB

**TUTTLE  
AND  
BAILEY  
RADIATOR  
CABINETS**



## Window



## Shopping

## Italian Antiques



Late 17th Century  
two-seated walnut bench  
with rush seat

**A. Lualdi, Inc.**

11 and 13 Newbury Street, Boston, Mass.  
Florence, Italy

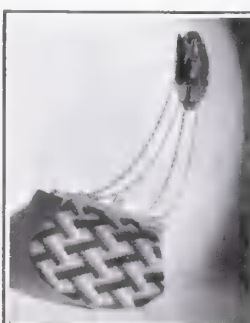
## BREAKFAST SET

Runner  
12" x 30"  
Two Doilies  
9" x 12"  
Handwoven  
with linen,  
with charming  
nosegays in  
every corner.



\$5.25 Postpaid. Extra doilies \$1.25 each

**THE BLIND HANDICRAFT**  
39 NEWBURY ST. BOSTON, MASS.



Small Handbag

**THE HANDWORK SHOP**  
264 BOYLSTON STREET BOSTON

**Canvas Work**  
In silks started  
in effective and  
simple Bargello  
stitch, not stamp-  
ed — but easily  
counted. Price  
including materi-  
als, directions  
for making and  
plated gold top  
\$5.00  
Size 4" x 4"  
Colors  
\*1 Blue greens, red  
oranges. \*2 Dull  
blues, dull rose.

was mine, when I discovered that it was one of a collection found in an old English garden annual dated 1840. Although there is only one print of each subject, many of them are colored in such a manner that harmonizing pairs may be selected. And in ordering you may specify the general coloring you desire, such as predominating shades of blue, yellow, red, or green. For a bedroom or summer home it would be difficult to find a more appropriate and interesting bit of decoration. The outside measurements of the picture are 12½" x 15½", and the one shown with a lined mat and gilt frame costs \$10.00. With a



FIG. 17

black glass mat bordered with gold and the same gilt frame the price is \$11.00. The prices include careful packing, but express will be collect. — FOSTER BROTHERS, 4 Park Square, Boston.

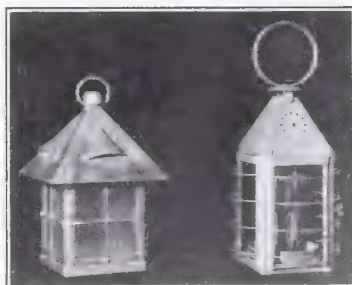
SPRING fever will soon begin to attack us; and one of its earliest symptoms is a desire for something new and bright in the house. If you already recognize its approach, you will be interested I



FIG. 18

know in the armchair in Figure 18, for it is just the thing for the sunroom and later for the terrace. It is of rattan, with windings of brilliantly colored baked-enamel cane, with a spring cushion seat and back pillow of floss, covered in a sturdy, attractive cretonne. While the photograph will show you how good-looking it is, you have no idea of its comfort; but I must tell you that, once seated in it, I was loath to get up. It has the added attraction of being very moderately priced — \$16.00, express collect, with a charge of \$2.50 for crating. — GRAND CENTRAL WICKER SHOP, 217 East 42nd Street, N. Y. C.

## HANDWROUGHT REPRODUCTIONS



These two charming handwrought reproductions perform the dual purpose of beautifying and supplying subdued lighting. Fashioned entirely by hand like the originals, they recall Colonial days when tall ships rode at anchor in New England harbors.

Quaint in shape, they are suitable for use with any furnishings or decorations. Handwrought in pewter, brass, copper and tin.

With or without electric attachments at reasonable prices.

## INDUSTRIAL ARTS

Display Rooms at Beacon and Charles Sts.  
391 No. Bennet Street Boston, Mass.



## Graciousness and Charm

Your house should reflect your personality and your tastes. It should give you comfort as well as beauty. Let us help you develop such harmony in your home.

**FLORA MacDonald, Inc.**

Eleanor Frazer

INTERIOR DECORATION AND FURNISHINGS

39 Newbury Street

Boston



## MAPLE WING CH

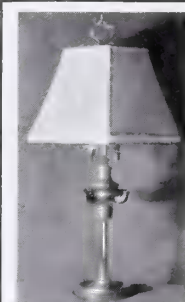
A good big chair, but not over for small rooms because of wings. Seat and back well upholstered. Reversible loose spring cushion, prisingly comfortable. Height 26"; seat between arms 21"; seat depth 19"

The little table is of solid maple rubbed. Top 20" x 15"; 20" high

The maple foot stool is upholstered choice of materials or ready needlepoint. Top 14" x 12"; 12" high

## SOMERSET SHOP

43 Water Street, Fairfield  
Boston Shop, 144 Newb



## FLORENCE NESME

78 Chestnut St.  
Boston, Mass.

O

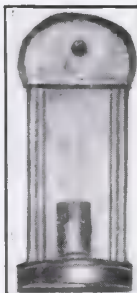
Ro

La

with hexagonal skin shade. August 1, 27", shade complete \$35. rate shade according shape.

138

Lo



## COLONIALS

of

Pewter Fin

Also in copper

12" High — \$

Completely E

Price \$10.0

Send for Ca

**ROBERT L**

44 River Street

## LET US RESTO

that precious piece of china, glass, pewter or bronze. We have specialize

H. SUMMERS & SON

38 Charles Street

## Francis Vivian Dr

## THE FLYING BAN

A banker suffering from the vicissitudes of the market went for relief, and has a thrill to tell.

in the

MARCH ATLANTIC MON

40c a copy

Available at newsstan

## 1 of 150



This decorated cast iron novelty lamp is an especially popular feature of our line of cast iron specialties for the home.

This line, already numbering over 150 subjects and constantly growing, includes well designed numbers in book ends, door stops, candle sticks, ash trays and other items too numerous to mention.

They are just the thing for gifts—unique, well modelled, economical, everywhere acceptable—send for our catalog, with price list. Sent without express or obligation on your part.

National Foundry, Whitman, Mass.





# Setting Temperatures To Temperaments AT THE TURN OF A LEVER

Grandmother likes it tropically hot—brother wants it cool—and mother insists on 70 degrees. This ever-present cause of family disagreement has been removed by a truly great advance in heating luxury.

Hoffman Controlled Heat enables the occupant of each room to control its temperature at but effect on the temperature of other is the system that adjusts itself to by-hour need for heat.

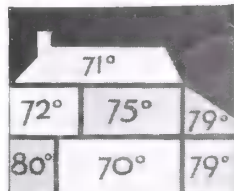
es equipped with this modern, flex- g system, the touch of a finger on the le of the radiator commands that o deliver full heat, three-quarters, quarter, or none at all. Action is heat is demanded is steam generated. or less—heat is called for, a damper

regulator automatically operates to brighten-up or check the fire. And because Hoffman Controlled Heat is a vapor vacuum system, ounces of steam pressure give heat that in ordinary systems requires pounds. There is no waste and fuel costs are drastically reduced.

No matter what boiler or radiators you select —no matter whether you prefer oil, gas or coal as fuel—the equipment that gives you Hoffman Controlled Heat may easily be added.



Most heating systems are inflexible—limited to providing the same temperature all over the house.



Hoffman Controlled Heat delivers to each room, individually, as much or as little heat as desired.

Any good heating contractor can install this simple, flexible heating system in either residence, apartment house, hotel or office building. When properly done, it will be guaranteed to operate perfectly.

In planning that new home, remember that you can assure perfect winter comfort to every member of your family. Let us tell you the complete story of Hoffman Controlled Heat. Our interesting new booklet will be sent to you on request. Address Hoffman Specialty Co., Inc., Dept. D-25, Waterbury, Conn.

Hoffman Specialty Co., Inc.  
Dept. D-25, Waterbury, Conn.  
Please send me your booklet "Controlled Heat".

Name.....  
Address.....  
City..... State.....

# HOFFMAN Controlled HEAT



## Window



## Shopping

### "AERIO"

#### Lightweight Bed Spreads

Exclusive  
with this  
House



Samples of  
white, pink,  
blue, peach,  
orchid, maize  
and green sent  
on request.

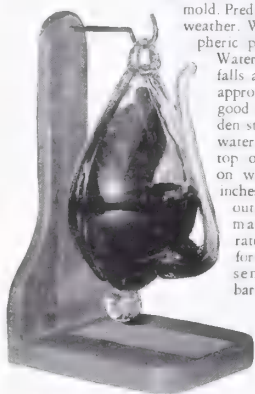
A Night Spread clinging and affording protection to the blanket, with no added weight. With scalloped edge, an excellent Day Spread in case of illness. Ironing unnecessary.

	Scalloped	Plain
Single Bed Size 72" x 99"	\$4.50 ea.	\$3.50 ea.
Double Bed Size 90" x 99"	\$5.50 ea.	\$4.50 ea.

**J. B. SHEPPARD & SONS**  
DEPT. H, 2012-14 Chestnut St., PHILA.

### CLIPPER SHIP

#### Barometer



The very same instrument that the early Clipper Captains used. Made from an original old mold. Predicts to-morrow's weather. Works on atmospheric pressure system. Water in tube rises or falls according to the approach of bad or good weather. If sudden storm approaches water bubbles up to top of tube. Hangs on wooden stand 10 inches tall. Can't get out of order — remarkably accurate. Full directions for reading and care sent with every barometer.

Price  
\$4.00

**Boucher**

415 MADISON AVE. AT 48th ST.  
NEW YORK CITY

### To Mark Your House

Handforged iron bracket, plate is 3" x 10". Bird of cast aluminum, life size, in natural colors. Comes with kingfisher, owl, crow, woodpecker, cardinal, blue jay, etc. Check with order, postage prepaid in U. S. A.



\$4.25

If you wish to have name or number handlettered in gold leaf, add 50c for each numeral or letter.

**MALCOLM'S**

The House and Garden Store

526 North Charles St. Baltimore, Md.

GARDEN and cross walk stones; curb, wall and rail stones; various stones in everlasting pink and terra cotta, also mixed colors. Correspondence solicited.

T. M. BYRD

Savannah, N. Carolina

ONCE upon a time, the original of the little table shown in Figure 19 was placed beside a comfortable chair, a candlestick with lighted candle was set down on the table, and an early father of the Republic settled down with book and pipe to read by candlelight. To-day, the modern replica of the table need serve no such purpose, but in an age when cigarettes vie with pipes it is equally useful, for it is a perfect little table on which



FIG. 19

to set an ash tray and box of cigarettes when we, too, settle down of an evening with a good book. Made of solid maple, it is an exact copy of a table in the Safford collection, and may be ordered in light or dark finish, dull and hand-rubbed. It is 20 1/4" high, the top 11" in diameter, and

the price is \$10.00, express collect. — THE TREASURE CHEST, Asheville, North Carolina.

THERE is often something we should like to hang on our porch or terrace, — a pot of flowers, a bowl of ivy, or the bird cage on a

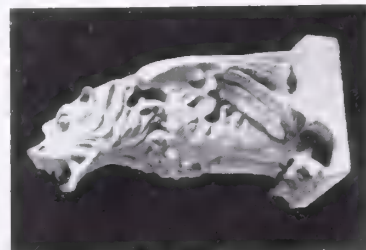


FIG. 20

sunny day, — and yet an ordinary bracket is an ugly object to feature. So this is where the gargoyle (Figure 20) steps in, holding in his obliging mouth a hook from which we may hang anything we care to have suspended, no matter how heavy it may be. There is a peculiar fascination about these mediæval animals that all of us enjoy, and although this one is copied from an old model he is cast in very modern cement and so is impervious to weather. He measures 11 1/2" and costs \$11.00, which includes packing. Express is collect. — JOHN EVANS & COMPANY, INC., 77 Huntington Avenue, Boston.

THE cocktail napkin, it seems to me, is one of the most delightful

### REPRODUCTIONS · · · BRASS · · · COPPER · · · PEWTER · · · IRON

ANTIQUES AND



### Quaint!

No. HC691 — With Colonial houses and interiors so much in vogue to-day, these brass wall sconces come as a timely consideration. Made in the polished brass, 10 1/4" long, 2 lights. Pair, express collect \$3.50

No. HC692 — Same style wall sconce made in 3 lights. Pair, express collect \$4.25

**B. PALESCHUCK**

"The House of Metal Ware"

22 Allen Street New York City

Send for catalog H34

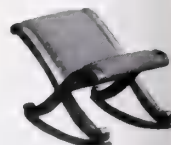


Inlaid Variegated Slate  
Garden Seats and Tables

HENRY R. FELL COMPANY, Trenton, New Jersey



### A Valentine Repro



### Duncan Phyfe Rocking Foot Rest

Period 1810. Built of highest solid mahogany. Very comfortable stool for feet. Size: 13 in. wide, 14 in. high. In tapestry, damask or velour. on request.

No. 925 — Price \$15.

Portfolio of 250 True Reproductions sent postpaid for \$2.00.

**H.C. Valentine & Co.**  
—Antiques—

207-209 EAST FRANKLIN ST.

Richmond, Va.



### HABITANT

#### America's Pioneer Furniture

#### TAVERN TABLE

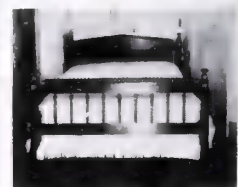
Habitant craftsmen have produced this fine reproduction every detail of which makes the original admirable. Authentic even to the marks, and hand-made this table in its early American finish will serve as a bridge table, a dining table or for porch. No. 108-30, 30" square, \$18. No. 108-36, 36" square, \$20, including delivery east of New York.

Send 10c postage for complete catalog of Habitant Furniture.

**HABITANT SHOP**

802 Jefferson St., Bay City, Mich.

### HAND TURNED SPOONS



E. E. BURROUGHS CO., Co.

### FISH AQUARIUM

WE manufacture Artistic Aquariums suitable for homes, conservatories, lawns, etc. Send for Illustrated Free Circulars to dealers.

**RACINE AQUARIUM INC.**  
1613 Hayes Avenue Racine, Wis.

Let Window Shopping  
Shop for You



# RICH FABRIC COVERINGS

FOR THE WALLS  
OF YOUR HOME



Backgrounds of enduring beauty: depth, warmth, color harmony. And costs surprisingly low!

SOME living rooms make you feel at home the moment you step into them. Comfortable chairs invite you. A low, broad sofa suggests relaxation. Color greets you in cheerful harmony with just the right accents—and an air of hospitality pervades the room.

And the walls—so much depends on the wall coverings. Beautiful backgrounds of Wall-Tex offer infinite possibilities in room decoration. That richness of fabric texture which decorators seek is an important part of Wall-Tex charm. It gives depth to the coloring and helps to achieve subtle harmonies of tone that are a prime requisite of tasteful decoration.

The new Wall-Tex colorings and patterns are exceptionally beautiful. Styled under the supervision of Virginia Hamill, they possess charming individuality. There are designs in wide variety for each room in the house—a selection that gives full scope to the expression of your ideas in interior decoration.

Nor are you limited from the standpoint of utility, for here is a wall covering of remarkable durability. The colors are non-fading. The surface can be washed repeatedly without harm. But a real washing is seldom necessary. When ordinary spots do appear or finger marks show, just wipe them away with a damp cloth. Wall-Tex is easily kept clean and beautiful. It hides plaster cracks, reinforces and becomes a structural part of the wall.

Whether you are building or redecorating, ask your decorator or dealer about this rich fabric wall covering. He will be glad to show you the complete line of charming new Wall-Tex patterns. Write us for interesting folders, "The Important Points of Interior Decoration" and "The Modern Trend in Wall Coverings."

COLUMBUS COATED FABRICS CORPORATION  
Dept. S-3 Columbus, Ohio

Makers of coated fabrics for 31 years



What gives a pansy such warmth and richness?

BEAUTIFUL coloring, yes. But much of its beauty lies in its texture. Likewise, the fabric texture of Wall-Tex is an important factor in its beauty and charm.



No. 3316. Any one of the several well-blended colors in this delightfully modern pattern may be chosen as the key color in decorating the room.

No. 803 Satinesque. A de luxe wall covering of unusual beauty. The fabric texture results in changing light reflections, emphasizing the rich coloring.

No. 3325. A dainty floral design that forms an excellent background for French furniture—or for bedroom pieces in popular painted finishes.

# WALL-TEX

FABRIC WALL COVERINGS OF ENDURING BEAUTY



ALUMINUM PAINT  THE COAT OF METAL PROTECTION



# Something Brand New!

Lumber dried, and moisture-proofed at the mill — coated on both sides with Aluminum Paint

Lumber is absorbent. Improperly protected, moisture expands its cells—stretches its surfaces—paint top-coats check, crack and peel off. Modern mills first dry, then moisture-proof their lumber; seal it against moisture changes with aluminum paint. Result—paint top-coats look better, last longer. On the job, painters prime and back-paint with aluminum paint, too. Today, you can buy siding, molding, trim, window frame and sash, that has been primed and back-painted with aluminum paint at the mill—protected against moisture penetration from both sides.

Aluminum paint shuts out moisture because it “leafs.” When applied, the minute flakes of pure Alcoa Aluminum, that comprise the pigment, overlap, build up one upon another, to

form a coat of metal protection that blocks—defies—moisture.

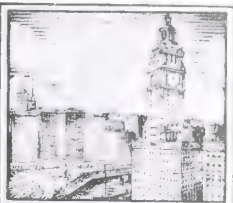
Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, “Aluminum Paint, the Coat of Metal Protection.” Address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PA.

ALCOA ALBRON  
POWDER FOR  
ALUMINUM PAINT



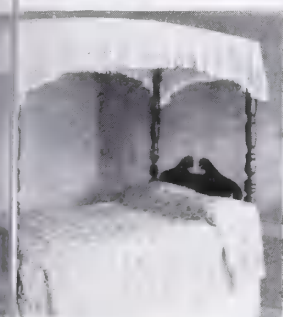
# Window

# Shopping



## Colonial Coverlets

Pieces Greatly Reduced  
and Tied Canopies  
Rugs, Hooked Rugs



reproductions of old de-  
signs in the mountains of  
COLONIAL WING CHAIRS,  
"NEST" TABLES.

Write for free booklet giving  
stories of the old designs.

A. H. B. COPENHAVER  
Marion, Virginia

## BILLING STATIONS

Patented July 13, 1926



Made of  
white pine—  
copper roof

ARTISTIC  
PRACTICAL

Price \$8.25  
F. O. B.  
Peoria

Make fine  
Presents for  
Birds and  
Friends alike.

### AUTOMATIC

Suet always  
clean and ac-  
cessible to  
last particle.

Feed the  
Birds and  
keep them  
with you.

Every home  
should have  
several.

WIS P. KELLY  
Dept. B Peoria, Ill.

## Features NEW Beauty the most MODERN Recipe File!

ORIGINAL, distinctive. For  
wall mounting. All steel.  
Beautifully finished in green,  
red, yellow, blue, polished  
nickel, with black design...  
Banked guides make every tab  
visible. Pencil shelf. Ledger  
on cover holds card in use.  
Ideal bridge prize. \$1.00 with  
100 ruled cards. (State color). Nickelled  
and dollar bill or money order.  
PE COMPANY, West Allis, Wisconsin

## HENRY FORD KARL MARX

Well accurate and striking  
by  
and Douglas Dozier  
the March Atlantic  
40c a copy

bits of nonsense which have ever  
been invented; and because of the  
informality of its purpose, it may  
assume any shape or decoration  
which an ingenious brain can  
devise. Some of the most delight-  
ful I have seen are shown in Fig-

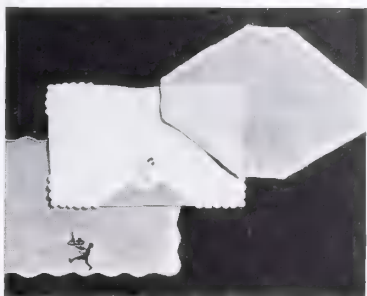


FIG. 21

ure 21 — dainty trifles which will  
make the occasion at which they  
appear even more festive. The  
hexagonal napkin comes from  
France and is of exquisite cream-  
colored handkerchief linen, deli-  
cately embroidered and made en-  
tirely by hand. The other two —  
one with a proud rooster glori-  
ously befeathered, the other with  
an amusing little Basque figure —  
come from Spain, and are of fine  
white linen embroidered and made  
by hand. The French napkins are  
\$12.00 the dozen; the Spanish  
\$7.50 the dozen, all prepaid. —  
PROVIDENCE EMBROIDERY SHOP,  
INC., 816 Madison Avenue, N. Y. C.

VERY stunning as place plates  
are these plates from Morocco.  
Figure 22, no two just alike in  
pattern or coloring, yet combining  
to make the most harmonious and  
individual table setting I have  
seen for a long time. The back-  
ground colors include varying  
shades of green and blue, with the  
designs drawn in darker colors or  
in black with an occasional dash of  
yellow. They have a style all their  
own and would make not only an  
excellent wedding gift for the early  
spring bride but a most welcome



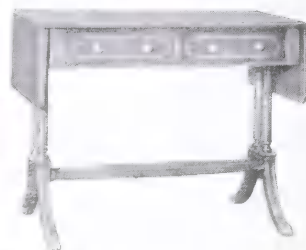
FIG. 22

addition to your own china closet.  
They are 9½" in diameter and  
cost \$2.25 each, carefully packed  
and express prepaid. — LES AR-  
TISANS, 165 Newbury Street, Bos-  
ton.

*Mary Jackson Lee*

## antique

reproductions & adaptations



For the dining room, bedroom and  
living room. Inspired by priceless  
originals in public and private col-  
lections. American, English, French  
and Italian periods, in pine, maple,  
cherry, beech, oak, mahogany and  
walnut. Fine hand craftsmanship,  
aged, mellow finishes.

CHARLOTTE FURNITURE CO.  
Charlotte, Michigan, Dept. HB 331

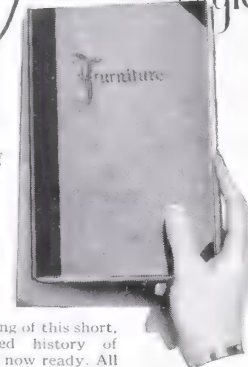
I enclose 10 cents for booklet.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_ HB 331

## Book of furniture Styles

Brief  
Authentic  
Interesting  
Easy to  
Read

\$1.00  
Post  
Paid



The fifth printing of this short,  
fully illustrated history of  
period styles is now ready. All  
principal furniture eras cov-  
ered, together with glossary and chronology. A  
valuable reference book for the student. En-  
ables the novice to know period styles and  
identify furniture. Nicely printed and bound.  
Endorsed by librarians, decorators, designers,  
architects, dealers, etc. Price barely covers  
production costs.

CENTURY FURNITURE CO.  
54-C Logan St., Grand Rapids, Mich.



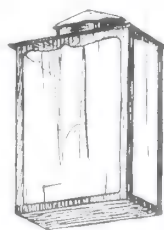
## Plant Easter Bulbs

In This Window Basket!

Blooming bulbs at Eastertide! And  
planted in this sturdy little window-sill  
Bulb Basket they will form a charming  
decoration for cottages, apartments,  
town and country houses. Baskets are  
handmade of white oak splints, with  
metal containers. Colors, brown or grey.  
Size 3½" x 17½" (fit window sills). No.  
28 — price each, postpaid, \$3.00. (Bulbs  
not included).

The Treasure Chest  
Asheville, North Carolina

Originators of AUNT NANCY  
• HAND HOOKED RUGS



Hand-made lantern No. 4401  
is solidly constructed of oxidized  
brass and completely wired ready  
to install. Height overall, 9¾" —  
width, 6½" — projection, 4¼".  
Price \$15.00. May be had at the  
better dealers.

JAMES R. MARSH & CO.  
ESSEX FELS NEW JERSEY  
Wrought Iron Lighting Fixtures

## STOPS SLIPPING IN BATHTUB-SHOWER

Fits in bottom of tub. Patented  
vacuum cups molded in mat  
make it nonskid. High grade  
rubber, attractive design, beau-  
tiful colors. White \$2.75, Green,  
Blue, Orchid \$2.95. Depart-  
ment, House Furnishing and  
Hardware stores, or direct on re-  
ceipt of price, or C.O.D.  
Circular Free.

FOOTSURE CO., INC. **FOOTSURE**  
N-39, 407 East Pico St. *Safety*  
Los Angeles, Calif. **BATH TUB MAT**

## Learn to be a LANDSCAPE ARCHITECT

At home, by mail. Big fees. Pleasant  
healthful work. Experts earn \$50 to  
\$200 a week. You can earn while  
learning. Write today for details —

AMERICAN LANDSCAPE SCHOOL  
15A Plymouth Bldg.  
Des Moines, Ia.

CLARENCE H. WHITE  
SCHOOL OF PHOTOGRAPHY  
Small classes offering training for artistic pho-  
tography Catalogue Mrs. Clarence H. White,  
Director, 460 West 144th St., New York.



# THE HOME BUILDERS GUIDE

## PLANS



### FOR FINE HOUSES SHOWN IN TWO BOOKS

MR. CHILD plans and supervises residences throughout the East and South and these books show representative examples of his work.

**"COLONIAL HOUSES"** 13½x19 inches, 30 two-story designs, \$15,000 to \$300,000 to erect. Price \$5.00 delivered.

**"STUCCO HOUSES"** (cloth) 14 x 26 inches, 24 designs mostly two-story, \$15,000 to \$140,000 to erect. English, French, Italian, and Spanish styles. Price \$10.00 delivered.

Each contains: Exterior Views, Plans, Descriptions, Estimates.

Send check or call and see the books

**HENRY T. CHILD, Architect**  
Suite 1207, 280 Madison Ave. at 40th St., New York

## 'COUNTRY AND SUBURBAN HOUSES'



**Tenth Edition**  
45 Designs  
160 Illustrations  
Price \$3.00  
Postpaid

Plans and designs in Colonial, English, Stucco and other styles of Architecture. Dimensions, general specifications and practical, useful information for the Home builder. Houses costing from \$12,000 to \$50,000 to erect. For detailed plan service and erection supervision consult **WILLIAM DEWSNAP, Architect**  
307 Fifth Avenue, New York

## TELLER'S COLONIAL HARDWARE

**H**AND forged in the old manner. Distinctive and authentic designs of Early American hinges, latches and such. Brochure on request. Address:

280 Wall Street, Kingston, N. Y.



## JAPANESE FLOWERING CHERRIES, CHINESE FLOWERING CRABS, ETC.

Free Book With Color Illustrations  
**A. E. WOHLERT**  
922 Montgomery Avenue :: Narberth, Pa.

## \$10,000 IN CASH

for the most interesting and distinctive novel submitted before

FEBRUARY 1, 1932 is offered jointly by THE ATLANTIC MONTHLY PRESS and LITTLE, BROWN AND COMPANY



This offer is for book rights only: \$5,000 as an outright prize; \$5,000 as an advance on account of royalties

For a copy with particulars address: PRIZE COMPETITION ATLANTIC MONTHLY PRESS, 100 NASSAU STREET, NEW YORK

## Concise Answers to Common Questions

**Q.** Having been told that the linoleum in my vestibule would look better if lacquered, I had this done, but the result is very spotty. What can I do about it?

**A.** Had the linoleum previously been waxed? If so, the spottiness is due to your failure to remove it. Have the bad places sponged with benzine or gasoline to remove the wax, wash them, and apply lacquer when dry.

**Q.** I have seen from time to time descriptions of houses built with steel frames. Are they successful? And if so, why are they not more widely used?

**A.** Steel-frame houses are highly successful, but are held back by the conditions under which they are built. Lumber for wood framing is cut to size on the job, and can be nailed anywhere. But steel must be made to size in a mill and provided with holes for bolts or rivets at precisely the right places, so the first step in building a steel house is to calculate the exact form and dimensions of every piece. This must of course be done sufficiently in advance to give the mill time to make all of the parts; but when construction starts it goes ahead very rapidly. Should changes be required after work starts, time will be lost while the mill makes up the new pieces. There are many

advantages in a steel house, and wide use will come through house designs that will use standardized parts that can be stocked by material yards.

**Q.** Having put in an oil burner, I want to finish my cellar, and am told that the plaster can be applied directly to the concrete foundation. Will it hold?

**A.** Yes, and as it will become part of the wall, its temperature will be that of the concrete. This will give trouble, for the cellar will be damp as the warm and moist air of spring condenses against the cold wall. If the foundations are not already waterproofed, treat the inner face with a waterproofing compound, and apply the plaster to lath that is furred out to provide an air space of at least one inch.

**Q.** After several visits to a house that I am thinking of buying I am fairly well satisfied with its condition; but can you suggest any special points to look out for?

**A.** There are so many that you will do well to pay an architect or builder to report on it. But have you examined it during a heavy storm? That will show you whether the cellar is really dry,

## HOUSE PLAN PORTFOLIO

If your building problem will be solved by the use of stock plans

send 25c for our Portfolio of House Beautiful Homes. This includes a number of houses of different types of which we have working drawings and specifications for sale.

The Home Builders Service Bureau, 8 Arlington Street, Boston, Mass.

I enclose 25 cents for which please send me the New Portfolio of House Beautiful Homes.

Name and Address \_\_\_\_\_

## COVER EXHIBIT ITINERA

The prize winning and able mention covers, selection of the best designs, the number of 140, out of 1800 submitted in the Beautiful contest of last year will have final exhibit listed below.

Feb. 27-March 7

ST. PAUL

St. Paul Public Library

March 16-28

LOS ANGELES

Architects Building Material Exhibit

April 1-8

SANTA BARBARA

Public Library

April 13-25

SAN FRANCISCO

The White House

The announcement of Annual Cover Competition now ready. For full information see page 295 of the

The House Beautiful  
8 Arlington St. Boston



# PLANK FLOORS

as *crafted* by BRUCE

BRUCE



## HISTORIC FLOORS FOR THE NEW ENVIRONMENT

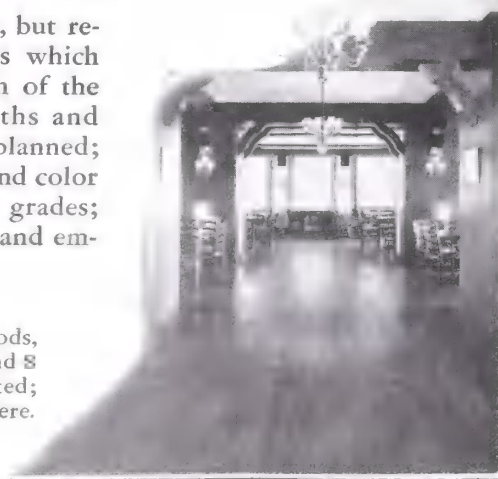
PLANK FLOORS which enrich historic structures in this country and abroad, are an envied heritage of the architecture of the past. These of necessity rough hewn, of varying widths and lengths, as determined by the size of logs available. Today, solid floor planks, as perfected by Bruce, conform to modern decorative

ideas in nicety of workmanship, but retain the "casual" characteristics which contributed much to the charm of the original floors. Random widths and lengths are now deliberately planned; knots and unevenness in grain and color are interesting in the "lower" grades; beveled edges suggest "cracks," and emphasize the individual boards.

Bruce Plank floors are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. \*CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

### E. L. Bruce Co.

MEMPHIS · TENNESSEE



size illustrated  
acts' file size.

BEST MANUFACTURERS OF HARDWOOD FLOORING IN THE WORLD



# THE HOME BUILDERS GUIDE



**DE LUXE EDITION.** Book "K," a wonderful new book of home plans, 224 pages, 219 different designs, over 600 illustrations of floor plans and photos of new American and English Colonial homes and other medium-cost dwellings. An ideal reference book showing size of rooms and buildings, with all dimensions and a description of each design. Many of the complete plans and specifications as low as \$10.00. You cannot afford to build or remodel until you have seen this book. It may save you hundreds of dollars in extras. Postpaid only \$3.

**FREDERICK H. GOWING, Architect**  
101 Tremont Street Boston, Mass.

## SPANISH HOMES OF CALIFORNIA



A 48-page booklet of photographs and floor plans of homes of Spanish influence designed by leading architects of Southern California. Ask your news dealer or mail check or money order of \$1.00.

Write for illustrated circular of Stillwell  
7 vol. Library of California Homes.

**THE ROY HILTON COMPANY**  
405 Kress Bldg. Long Beach, California  
Plan Service and Special Architectural Designing

## CALIFORNIA PLAN BOOKS



Books show floor plans, exteriors, cost, etc.  
"Spanish & Monterey Houses." Latest in 2-story, 6 to 11 rms., \$4,750 to \$15,000. . . \$2.00  
"Select Bungalows." New edition. Various types of bungalows, 2-story houses & duplexes. . . \$2.00  
"Spanish & Italian Plans." 6 to 11 rooms. \$1.00  
"Little Bungalows." All kinds, 3 to 5 rms. . . \$1.00  
**YE PLAN SHOPPE, Geo. P. Telling, Mgr.**  
1555 E. Walnut St., Pasadena, California

## Signs Nature Studio.

243 W. Biddle St. Baltimore, Md.

## COLONIAL PINE STAIN

Gives new pine panelling the color, texture and finish of the old wood. Send for circular.  
**COLONIAL STAIN COMPANY**  
156-A State Street Boston, Mass.

## Choose your house on a rainy day advises

**MILTON TUCKER**

whose book gives you valuable help in the important task of

## BUYING AN HONEST HOUSE

An ATLANTIC Book

\$2.00

Published by  
Little, Brown and Company

and prove the tightness of roof, windows, and window frames, joining of roof and walls, and other parts of the house, against leakage of water as well as of air.



**Q.** What is a 'trennel'? I have seen the word in an old book on carpentry that gave no definition.

**A.** It is a corruption of 'tree-nail,' the wooden peg that was the antecedent of the iron nail.



**Q.** In a hard storm there is a wet place under one of my windows. The sill seems to be tight, and I am wondering whether rain can come through a solid brick wall.

**A.** Not if the wall is in good condition. But the leak may be far away from where it shows — in the upper part of the window frame, in the window of the floor above, or even in the roof. You will probably find it in a defect of the flashing that covers the joint between the top of a window frame and the wall.



**Q.** If a cesspool is in sandy soil, why should it fill; and why, when cleaned, should it fill again so rapidly? Is there any remedy?

**A.** With porous walls and loose soil, a cesspool should serve for a great many years, and short life will be due to grease, usually from the kitchen sink. Floating on the surface, it will enter the pores of

the walls and clog them, this action continuing as the level rises, until the entire interior is coated. When this has happened, quick refilling after cleaning is only to be expected. Waste from the kitchen should pass through a grease trap that will remove the cause of the trouble. The remedy for a clogged cesspool is to dig another alongside, connected to it with a pipe near the top; protected against grease, the two will have much the same action as a septic tank, and in loose soil should last indefinitely.



**Q.** I want a metal pantry sink in my new house, but only if it will stay bright; can I find one that will not lose its finish?

**A.** Yes; nickel-silver should not show wear, and Monel metal, being an alloy, is the same all through and will last indefinitely.



**Q.** How can water escape from a steam boiler? My furnace man says that he has to let water into mine every few weeks, but that he can find no sign of a leak.

**A.** The water escapes as steam, and leaves no trace because it is absorbed by the air. The escape is probably at a sticking air valve, or, if not, at a leaking radiator valve; it can be located at a time when the boiler is making steam by listening at each radiator for a faint hiss. The best of air valves will occasionally stick through gummed oil or sediment, and, if they cannot be freed by

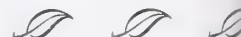
## PORTRAIT BY CAROLINE



By

Sylvia Thompson

who got "sent down" from Oxford for neglecting her studies; then, at the age of 22, wrote *The Hounds of Spring*, (best-selling in 1926) is today the wife of a Lulling, American artist, and mother of two small daughters. Her Cotswold Stone Cottage, Stratford-on-Avon, she is at her avowed ambition "to have adequate health, children, numerous friends, and no furniture."



A vivid panel of contemporary English society. The author herself says "Portrait by Caroline deals with the people of my own age whom I know and as far as I understand them. It deals with a situation which twenty years ago could only have been a scandal or tragedy, but which today seems to find its place in the inconsequent and attractively rhythmic pattern of modern life."



6th printing

This book was the January choice of the Book League of America

\$2.50

at all booksellers

An ATLANTIC Book published by Little, Brown and Company

## OUR INDIVIDUAL SERVICE

If you need professional help [entailing drawing of plans]—

in building or remodeling your house

in planning your grounds or garden

in furnishing your rooms

Send for our bulletin describing our individual service

The Home Builders Service Bureau, 8 Arlington Street, Boston, Mass.

Please send me your Bulletin as noted above:

Name and Address \_\_\_\_\_





FROM THE APRIL HOUSE BEAUTIFUL

April House Beautiful  
will be  
Spring Decorating number

House Beautiful, 10 Ferry St., Concord, N. H., or 8 Arlington St. Boston.  
Members: Indred find \$1.00 for 5 months  
3.00 " 15 "  
4.00 " 24 "



## THE HOME BUILDERS GUIDE

*In England, too*

Mazo de la Roche's

## PORTRAIT OF A DOG

has won highest praise

"I HAVE read no more sympathetic, understanding or delightful dog-story than this study of a Scottie. . . . It is simple, true and extraordinarily poignant, and the accompanying illustrations of Morgan Dennis have exactly caught the spirit of this superb story."

LONDON  
DAILY TELEGRAPH.

"'Jalna' was a fine novel, 'Whiteoaks of Jalna' was magnificent and a literary achievement, but 'Portrait of a Dog' is an intimate study likely to rank among the greatest of animal stories."

MANCHESTER  
EVENING NEWS.

"It is difficult to convey the charming sensibility with which this book is written. It is no easy matter to present the story of a dog's life without sentimentalizing, or becoming trivial. Many have tried and a few have succeeded. Miss de la Roche is definitely among that distinguished minority; her book is something more than a good 'dog-book,' and when judged by higher standards it survives the test. . . . Miss de la Roche's writing never falls below a high level of distinction, but besides that it is touched by such tenderness and understanding that few will read her 'portrait' without emotion."

LONDON TIMES  
LITERARY SUPPLEMENT.



An ATLANTIC Book

\$2.50 at all booksellers

Published by

LITTLE, BROWN & COMPANY

removing and shaking, should be soaked in gasoline. Another possible escape is through a crack or minute opening in the piping, especially in an elbow or connection, and shows itself by a discoloration of the insulating covering.



**Q.** We want a house that we are planning to be thoroughly modern, and are thinking of using heavy insulation all over. But my husband says that with the insulation and metal weatherstrips it will be so tight that it should have some system of ventilation. He thinks that otherwise the air will have that unpleasant hot smell. Can you advise us?

**A.** It is true that, with usual construction, ventilation is taken care of by leakage around windows, doors, and elsewhere. But such ventilation is not under control, and, on stormy days being much too great, it is better to be able to suit it to the needs. In the modern house there is no leakage, and ventilation is usually by the opening of windows or of ducts so combined with radiators that the outside air is brought to the desired temperature. The time is fast nearing when houses will commonly be supplied with air fixed as to temperature and humidification, and cleaned; such houses will be closed the year round, for their air, unaffected by conditions without, will have the same qualities in the dead of winter as in the heat of summer. That is already possible; but even if you do not want to go to such an extreme, you will do well to

carry out your plan for heavy insulation and metal weatherstrips. You will have windows for ventilation, and can avoid the feeling of closeness by using a humidifier. As you will undoubtedly heat with oil or gas, you will have stopped the hot-air smell at its source, for this is due to the singeing of dust on radiators and in register boxes.



**Q.** How can I take the squeak out of my stairs?

**A.** The squeak is due to play between the tread and the riser. If the underside of the stair is open, drive wedges into the joint, dipping them first in glue. A less satisfactory method, but one that must be used when the underside is not accessible, is to drive long screws through the tread and into the riser; with bare treads the heads can be countersunk and covered with wood plugs glued in and stained or painted to match.



**Q.** In making a cement walk, is it necessary to go any deeper than the sod?

**A.** For stepping-stones, no; but for a walk there should be enough of an excavation for a fill of cinders or pebbles eight inches thick for drainage, without which the heaving of the ground as it freezes and thaws will break the cement. The walk itself should be in two layers—first rough concrete and then the finish, divided into blocks separated by a quarter inch or so, and with enough pitch to shed water.

### Are you taking full advantage of the services offered by our Home Builders Service Bureau?

We are glad to ANSWER ANY QUESTIONS about

- Building your house
- Planning or planting your grounds or gardens
- Furnishing your rooms

Address the

Home Builders Service Bureau, 8 Arlington St., Boston, Mass.

[Enclose a stamped and self-addressed envelope.]

Coming March  
An Important  
Book on Russia

## THE ROAD TO THE GREY PAMIR

By Anna Louise

THE lure of the color of the East, the way to India, the way of Alexander, of Genghis Khan, of Polo, of Sultan Babur, of the Russian Tsar, drew Miss Strong from comparative civilization to a city in Russian Turkestan, to the road to the Grey Pamir. This is the story of her remarkable journey on horseback to the Himalayas, that desolate Asian plateau which she calls "the Roof of the World."

Traveling at first with a caravan of a geological expedition and later joined by a garrison of troops to relieve a remote post in the mountains, the author's perilous way was marked by desperate hardships, going strange expeditions with Soviet officials, thieves and all manner of men, spending nights in yurts of nomad tribes, visiting the Soviet High Pastures in the mountains of Alai.

Besides describing her adventures in an extraordinary land with a keen sense of humor and an appreciation of the drama and beauty of what she was seeing, Miss Strong offers a valuable picture of Soviet life in a remote part of Asia.

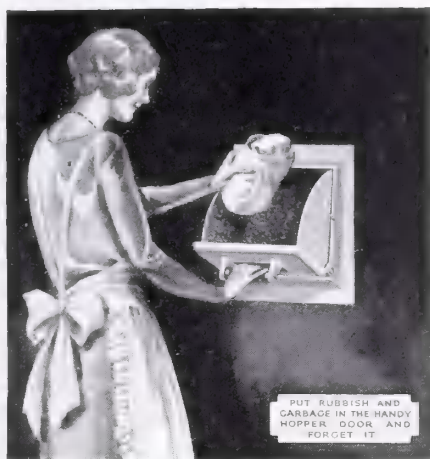
13 Illustrations

An ATLANTIC Book

Published by  
LITTLE, BROWN & COMPANY



# The MODERN HOME HAS INCINERATION



exterior, or the latest mode of furnishing and decoration, full measure of a modern home. The modern home is convenient and no home is truly convenient—or entirely modern—with factory means of disposing of rubbish and garbage. The pioneer of domestic incineration—completely modernizes by furnishing a convenient, trouble-free and sanitary means of destruction of rubbish, household waste and garbage. Your agent will tell you about the Kernerator and the years of success behind a line to us will bring an attractive and instructive booklet. KERNERATOR COMPANY, 3542 N. Richards St., Milwaukee

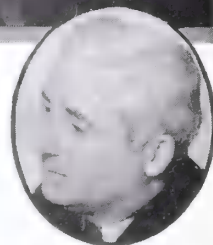
## KERNERATOR

INCINERATION

# "WHAT? Is that all brass pipe costs?"



"Home-builders are surprised when I tell them how little more Chase Alpha Brass Pipe costs than pipe that rusts," says Philip H. Maher, plumbing contractor.



Philip H. Maher  
of St. Albans, N. Y.

Are you considering a new home? Then do the economical thing—equip it with Chase Alpha Brass Pipe. For brass pipe *isn't* expensive. By using Chase Alpha Brass Pipe instead of rustable pipe, you'll add about three-quarters of one per cent to the building cost. On a \$10,000 house, that comes to only \$75.

And that same percentage holds good no matter what your house costs.

This is a pretty small investment—when you consider the possible trouble and expense it saves you. For rustable pipe is bound to cause trouble sooner or later.

Red, rusty water will stain laundry and enamel. You'll see the flow of water in the bathroom drop to a thin stream every time a faucet is turned on downstairs. And when leaks finally start—well, one ruined wall or ceiling can cost far more than the few extra dollars you spend now on Chase Alpha Brass Pipe!

Ask your plumbing contractor about it. He'll advise you to decide on Chase Alpha Brass Pipe. He knows better than anyone how important it is to start with pipe that won't rust.

Chase Alpha Brass Pipe is available—through plumbing contractors.



## CHASE Alpha BRASS PIPE

For Replacing Old Pipes

### CHASE COPPER WATER TUBING

When old pipes have become clogged with rust, they can be replaced economically with Chase Copper Water Tubing. No tearing out of walls and floors is necessary. Chase Tubing is flexible; can be bent around corners; worked down inside walls. It saves fittings, saves money, and is rust-proof.

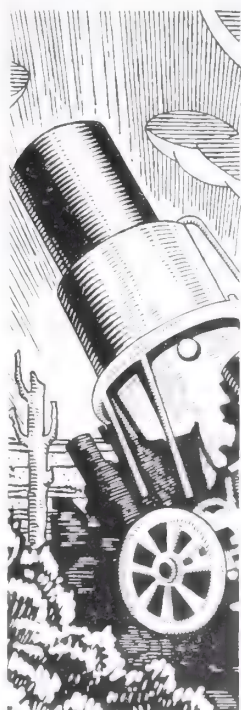
A History of the Years 1914-1918

CAPT. B. H. LIDDELL HART'S

## The REAL WAR

Capt. B. H. Liddell Hart has accomplished that most difficult achievement, the writing of a book which tells the story of the war within a reasonable compass. In about 500 pages he gives the average man an account that is comprehensive and accurate. He tells the story not only in detail but in a manner that is a history of the term history.—BOSTON TRANSCRIPT.

Edward M. House says: "I think the book may be widely read within its pages may be found, as the historical facts, many of which it were well the ordinary man should know and contemporary."



An ATLANTIC Book

Published by Little, Brown & Company

\$4.00 at all booksellers







## BOOK &amp; LAMP

(Continued from page 228)

**Roses, by J. Horace Land.** New York: The Gillian Company. 1930. 6½ x 8. 284 pages, including index. Illustrated. Price \$5.00.

**Roses, by J. Horace Land.** New York: The Gillian Company. 1930. 6½ x 8. 284 pages, including index. Illustrated. Price \$5.00.

**Decorative Art, by S. R. Adams.** Philadelphia: J. B. Lippincott Company. 1930. 8¼ x 10½. 249 pages. Illustrated.

content of this book is far more inclusive than its title had one to expect, since it is little beyond the ideas of its author, Maurice Adams, an English decorator and designer. It is concerned chiefly with text and in illustration, furniture designed by Mr. Adams which he has evolved from eighteenth-century designs. For or not this evolution is a question, but it is at least an attempt to modernize old forms, rather than merely breaking with time-traditions. The majority of pieces illustrated are made of walnut, whose beautiful grain Mr. Adams feels to be especially adapted to the curved lines which characterize his work. Other questions relating to decorating are somewhat discussed. As an expression of Adams's personal ideas on decorative arts, this is as interesting a book, but an unbiased and adequate treatment of the subject in its aspects it leaves much to be desired.

**Roses, by J. Horace Land.** New York: The Gillian Company. 1930. 6½ x 8. 284 pages, including index. Illustrated. Price \$5.00.

dulity to the breaking point, it confines itself to facts unobscured by exaggerated enthusiasm. Over 2500 varieties are mentioned and the book also contains 48 accurate color plates and 31 sepia pictures. It is hardly necessary to point out that the author, who is the president of the American Rose Society, Editor of the *American Rose Annual*, and author of several books on roses, is better qualified than anyone in this country to prepare such an authoritative volume. As a reliable guide for those who grow roses either as amateurs or as professionals, this book could scarcely be improved upon.

**Rainbow Fragments — A Garden Book of the Iris, by J. Marion Shull.** New York: Doubleday, Doran & Company. 1931. 6½ x 10. 317 pages, including index. Price \$3.50.

HERE is a book not only full of information about iris growing, but one which succeeds in communicating the author's own enthusiasm for these 'rainbow fragments.' The history of the iris is included, as well as much practical information concerning its care and cultivation and a detailed description of the better varieties. Interesting photographs illustrate the text, and best of all are the eighteen very lovely paintings in color by the author, who is himself an iris breeder and specialist.

**Introduction to Art, by Dura Brokaw Cockrell.** New York: Richard R. Smith, Inc. 1930. 5¼ x 8. 475 pages, including index. Illustrated. Price \$3.00.

IN this book which introduces us to the principal achievements in architecture, painting, and the crafts, we are again reminded that, as the author states in her preface, 'art is the living product of its civilization and holds an important place in relation to language, geography, and community interests.' Not only are we given an introduction to definite schools and works of art, but to the principles which underlie them all, an understanding of which is essential to any true appreciation of art. In these days when art in every form is available to all of us, it is a pity that so few of us take the time to give it intelligent appreciation. To stimulate this interest and thereby to enlarge our ability to enjoy beauty in its many and varied forms is the object of this very illuminating book.



## Greater Comfort and Beauty in

LIGHT WITHOUT GLARE

VENTILATION WITHOUT DRAFTS

IN an ever increasing number of homes, Victoria Venetian Blinds are providing a degree of comfort possible with no other form of window equipment.

They permit sunlight in controlled volume without any glare . . . and ventilation without any drafts.

And beauty, too! They harmonize with the finest surroundings and produce a restful, charming effect.

In any color desired . . . to fit any size window. Supplied by leading interior decorators, furniture and department stores. Write for complete information and name of nearest distributor.

THE BOSTWICK-GOODSELL CO.

Blinds since 1894

NORWALK, OHIO

REPRESENTATIVES IN PRINCIPAL CITIES

# VICTORIA VENETIANS

*The Better Blinds*

SHUTTER AWNINGS

*New — Modern*

A permanent awning, attractive in appearance. Permits good vision, keeps heat away from the glass. Supplied in any size or any color desired. Ask for folder, "Shutter Awnings".







*The use of travelling is to regulate imagination by reality, and instead of thinking how things may be, to see them as they are.* — SAMUEL JOHNSON

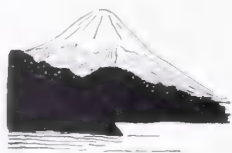
**J**APAN in April — the Inland Sea where the restless tide touches the heart of the flowery land. The green countryside is feathered with delicate pink — it's cherry-blossom time.

Land at Kobe and push on to Kyoto, the old capital, seat of the Shogun government, where palaces carefully preserved keep alive the wondrous artistry of the people of long ago. Here each year is presented an ancient rite, the cherry-blossom dance.

A Japanese theatre; along one side on a raised platform, cross-legged and motionless, sit a row of geishas, thirty or more, singing in unison. Opposite them another row play upon stringed instruments, their hands moving rhythmically as one, while on the stage the finest dancers of the kingdom, chosen and trained for years for this very festival, swing through intricate steps, the embodiment of grace.

The scenes, miraculously changed, depict the birth, the awakening of another year, with the bursting cherry spray. The climax comes when the winter snows are swept away by hidden hands and it's blossom time. Gay kimonos, the haunting beat of the music; the audience sits breathless, carried away — it's a delightful insight to the hearts of the beauty-loving Japanese.

Leave Japan from Yokohama and at sunset watch Fujiyama fade into golden mist against the evening sky. The glistening cone drops behind the bright horizon; the Far East has gone, but you have glimpsed beneath the surface. The dance so dear to the Japanese has given you new understanding, and that is what makes all wandering worth while. K.R.



**T**RAVEL is not the exclusive pleasure of the leisurely, for in these days of swift steamers a person with only two or three weeks at his disposal is enabled to visit places which are really foreign and exotic. And of those reached from the Atlantic seaboard none is more charming than Bermuda. But two days from New York, and what a difference! After the slow passage through the tortuous harbor entrance the landing is made at the dock right in the centre of Hamilton, alongside its busiest street. And lo! there are no motor vehicles to be seen. The jingle of bicycle bells and the gentle clang of carriage gongs replace the squawking din of our city

**AUSTRIA**  
*April 10*

Handel's *Messiah* in Great Concert Hall, Vienna

**BELGIUM**  
*April 5*

Carnival Procession at Mons

**ENGLAND**  
*April 13*  
*April 28*

Shakespeare Festival at Stratford-on-Avon, till May 16

Rhododendron Show for two days at Horticultural Hall, London

**SPAIN**  
*April 23*

Rose Fête at Barcelona

**SWEDEN**  
*April 5*

Concert in the Royal Opera House at Stockholm, giving Beethoven's Ninth Symphony

*April 30*

Walpurgis Night. Bonfires on the hills all over Europe. Saint Walpurgis was an abbess who emigrated from England to Germany in the eighth century and in some way became associated with the night when witches ride on broomsticks to a rendezvous with the devil in the Harz Mountains.

streets. A surrey or victoria in lieu of taxi waits to take you to your destination. Wherever your hotel may be situated, some attractive scene lies beyond the window. The flowering trees and vines are the glory of Bermuda, and they are everywhere — in back streets and on humble houses as well as in the parks and fine gardens. And on the harbor side there is a constant procession of flashing white sails dipping and skimming in the fresh breeze. In the evening in those peaceful lanes the only sounds are the crooning of harmonicas and the faint tinkle of bells. Bright lights are replaced by the pale glow of carriage lamps which flit softly past in the dusky shadows. You feel soothed, bathed in peace, and the Isles of Rest have begun to weave their spell.

By day there are various pleasures. Here is a swimmer's paradise — the most heavenly bathing on a beautiful beach of pink and white sand, in an ocean whose colors elude description. In unbelievable contrast the clear, luminous green near the shore is streaked suddenly with dark purple and brown, changing again out beyond to the marvelous blues and greens of deep water. Words cannot compass it or imagination exaggerate it. Nature here outstrips any artist. And though you may not take all the possible trips, don't miss going to the marine gardens in the glass-bottomed boats. You can see and buy corals of all kinds on shore, but they never look so lovely as in their natural setting, and to see them in that weird undersea



light with brilliant fish darting in and out is a revelation of a world strange to most of us.

Driving is a matter of course in Bermuda. The quaint carriages with their colored drivers are a real feature of the place, and driving is a curiously pleasant sensation to the motor-sufficed city dweller. There is something very intimate and sociable about it. You see plainly the smallest details of passing scenery and can stop to take pictures or pick flowers as you go, all in that pleasantly unhurried manner which even visitors to Bermuda soon achieve. And all the way is like a brilliant pageant of pretty coral houses washed in blue, ochre, or pink, set among palms and hibiscus, draped by luxuriant blossoming vines, and looking out upon gorgeous vistas of intensely blue water.

Heightened color, subdued sound, and a slackening of pace are the first contrasts one feels in Bermuda — and are n't they all elements of the perfect vacation?

— F. H. B.

**R**ISING from a little plain in Southwest France and standing like a sentinel over the smiling countryside is the Bastide of Cordes, the 'Mont-Saint-Michel of Languedoc.' It is by far the most interesting of all the bastides of France, those watch-dog towns that were made in the Middle Ages by king, or bishop, or lord, to stand guard over the farm lands or protect the frontier. Each was laid

out on the same plan — a place, surrounded by arca running at right angles, a wall round about. The teri be confused, however, wit tides of Provence, as they houses or summer residen country. They were nan 'La Bastide,' or else giv titles such as 'Realmont' franche,' or named for fam fortresses, as Damiette, ar Cordes received its name doue, or Cordova in Spain, it was patterned.

Cordes is on one of the routes from Paris to Tou may be reached by train louse, as it lies about fifty The railway station is V from here one takes a mot miles east. Built in 1222 Raymond VII of Toulous a northern outpost to his, still preserves much of the of walls erected at variou strengthen the defense. leaves the car or char-à-b outer gate and starts the c little hill, the mediaeval enwraps one, and at once half-timbered house a satins and wimple peers e knight in armor rides out ahead and challenges on Three gates must be pa the inner town is entered ages roll back a hundred time as one climbs; the h line the little street changi tectural form to earlier p the modern construction an repairs preserving as much of the original — a wind doorway there, and on th bit of overhanging half-t on the second story.

Cordes is the happiest little hill town we found of wanderings over France full of business and bustle, singing and laughter; and from every doorway the smiling housewife nods you a 'Bon jour,' while the children in the streets are neat and clean an the streets themselves! S after the many aged towns hills of Provence and I much of the old populati and many a window or empty of glass or panel, streets are silent and echo footsteps of the visitor.





## Your first Link in a Travel Chain that Girdles the Earth

The sun never sets on the American Express travel service. Its chain of offices reaches around the world—from Chicago south to Argentina, from New York to Bombay and from San Francisco west to Singapore.

Your first link in this great chain of travel service is the nearest American Express office. The moment you decide on a trip you need only to telephone the local office. A staff of trained travel men will begin to work for you, planning the entire trip. All the troublesome details, such as tickets, hotel rooms, side trips, steamship, railroad and aeroplane reservations, they will

arrange for you...saving your valuable time. All this will be done to your own specifications and according to your own ideas as to cost, whether you wish to travel to Bermuda, Europe, or the Orient.

Outline your trip—turn the details, the worry and shopping over to the American Express office. A pathway of service will be carved across countries, over seas, and through frontiers.

Near you—wherever you travel—will be dependable American Express travel offices—all backed by the financial strength and travel experience of a great international institution.

Send coupon for travel information.

## AMERICAN EXPRESS COMPANY

WORLD SERVICE FOR TRAVELERS

American Express Company  
65 Broadway, New York  
Market at Second St., San Francisco

70 East Randolph Street, Chicago  
601-606 Standard Bldg., Atlanta, Ga.

Please send me information on a trip to  
leaving about \_\_\_\_\_

lasting \_\_\_\_\_ weeks.

Name \_\_\_\_\_

Address \_\_\_\_\_



## SEE THE HISTORY OF BRITAIN



DURHAM... glorious eleventh century cathedral peacefully towering above the River Wear... a magnificent glimpse of mediæval splendour—one of many that you mustn't miss. Travelling through England's eastern counties is more than a journey... it's a panorama of history and romance... Often you have heard the names... YORK... ancient city dominated by its sublime cathedral, treasure house of stained glass... ELY, PETERBOROUGH, NORWICH, LINCOLN, FOUNTAINS ABBEY, CAMBRIDGE... and a dozen more. Let them be mere names no longer... make them into memories. You will find them all on the eastern side of Britain, served by the London and North Eastern Railway.

Call or write for new descriptive booklet 14.

◆  
**COMMUNICATE WITH KETCHAM**  
General Agent  
11 W. 42nd Street, New York

◆  
**LONDON  
AND NORTH EASTERN  
RAILWAY**  
OF ENGLAND AND SCOTLAND

## TRAVEL

(Continued from page 230)

WHENEVER anyone announces that he is going to the Riviera, visions of Monte Carlo, Nice, Cannes, Mentone, come into the mind, with, perhaps, these days a side thought to Juan-les-Pins, or the summer season at Antibes. There is a picture of gayety, casinos, yachting, polo, horse shows, with a continual round of luncheons and dinners and a great deal of motoring.

Any thought of a quiet life usually means an expensive villa with a garden in which one sits and views the activities of others. A few years ago, whenever 'the little towns back in the hills' were mentioned, someone vaguely said: 'Oh, yes. I've been to Grasse. It's the place where they make the perfumes.'

Gradually, however, the charms of those small hill towns, where one can still live quietly and informally, and yet enjoy the climate and scenic splendor of Southern France, are becoming better known. Painters and writers were in the vanguard of discovery, and they did not, as a rule, advertise their find. Quaint old houses with terraced gardens built on the steep sides of hills, and giving most entrancing views of snow-clad Alpes Maritimes on one hand, while, across slopes of silvery olive trees, a wedge-shaped vista of the turquoise sea could be had, were remodeled according to the owners' ideas, and some delightful country places evolved.

These hill towns are almost too numerous to mention. Until fairly modern times the country near the Mediterranean coast was so harassed by pirates and brigands that the people built their towns where they could best defend them; hence the inaccessible, but most picturesque sites, with houses clambering up steep and rocky slopes, or clustering round the château of the *seigneur* for protection.

Along the mountain ridge from Grasse one comes into the narrow and dramatic gorges of the river Loup, with the village of Gourdon perched at a dizzy height at the entrance to the gorges; a little path zigzags up the side of the precipice, which is known as the 'Chemin de Paradis,' so steep it is and hard to climb. Gourdon has its château which has been bought and made comfortable, and it can be reached by a less precipitous route than the Chemin de Paradis. It is worth the climb, for the view from its little *place* is marvelous. Vance, a fairly large town in comparison to Gourdon, — though none of these hill towns are very sizable, — is a few miles further along.



Coming nearer Nice and the sea, one finds Cagnes scrambling up to its château — the flat-towered Château de Grimaldi, built solidly on a rock at the top of the hill. There are still traces of the wall that once surrounded the town, and a remnant of the *chemin de ronde* where, in ancient times, the watch would make its rounds to see that all was well on every side of the town.

The quaint inn, Le Cagnard, made by throwing together several old houses above the *chemin de ronde*, looks out across the folds of the valley to the sea. Sitting on the terrace of the inn, at night, one sees, far below, the lights of motor cars speeding along the road to Nice or Cannes; the hurrying life of the Riviera goes on, but it is hard to realize it up here on the quiet hill, where the only sound is the liquid song of the nightingales in the valley.

K. W. D.

IF I were to make a list of the most interesting streets in the world, there would be many more widely known, but none more quaint and curious, than a certain little street which runs along atop a portion of the ancient city wall in the delightful old city of Prague. It is called the Street of the Alchemists, for in the row of wee houses built here — no one of which is higher than a man's lifted hand — there lived long, long ago the alchemists which the king brought from far countries. And here in these tiny rooms they carried on their secret processes, trying with the primitive science of their times to wrest from the future the secret of transmuting base metals into gold.

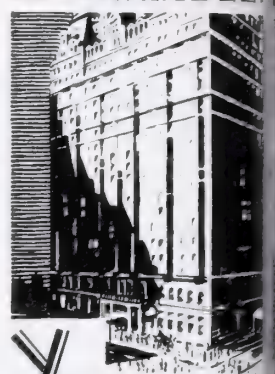
Now, the little houses are let very cheaply to humble people, most of them very old, who find here, surely, a rather happy haven for the end of life.

An old legend, still told and perhaps believed by some in the region, tells of a house in this street which is visible only in a fog, and then only to those who were born before dawn on a Sunday. It is called the 'Last Lamp House,' and if one so favored by birth goes there at night when the mist has risen from the river, he may see the house at the end of the street, where daytime visitors see only a great stone. He may look through the small-paned, crooked windows and see the old alchemist himself, moving about among his retorts and phials and brewing strange mixtures over an emerald flame.

We pictured one of these miniature houses as an ideal summer studio. It has all the essentials — and an abundance of artistic material on every side. It has come to be a dream of ours some day to carry out such a plan. Meanwhile, I pass on the suggestion. Perhaps for someone it may come true.

R. T. S.

## IN PHILADELPHIA



YOU may enjoy the of modern comfort, irreproachable service and a famous hospitality, pleasingly moderate in price.

... The HOTEL BELLEVUE STRATFORD

J. M. ROBINSON  
Managing Director

A. Edward Neill

A TOURIST IN SPITE OF HIMSELF

"FULL of valuable and useful hints to those abroad."

BOSTON TRAVELER

A unique travel guide showing how the most important male tourist "do" Europe with pleasure and without pain.



An ATLANTIC BOOK

Published by Little, Brown and Company



ing March 14

# THE EAST STAND

Interpretation of the Soviet Five-Year Plan

By AND A. WALSH, S.J.

disposition of the Soviet State is to-day a matter of more concern about the world than at any other time since the Russian Revolution of 1917. The Soviet State came to power at the close of the sword, and in their formative years tried to attain their "Red Revolution" by the use of forces with people's liberation.

effed in India, driven from China, in 1928 they sought other means of perfecting their mission. In 1928 they embarked on their Five-Year Plan, by building up their power, by developing resources, and by organizing (with the help of foreign engineers) their factories, they would transform Russia from an agricultural to an industrial nation—a nation whose resources would be a means of beating all resistance.

undertaken, Father Walsh writes, as a last stand by a destitute of capital with crude strength, the Five-Year Plan seeks to utilize the present economic depression.

record of this giant making is set down in an interesting narrative fashion by Father Walsh, who has gathered his material from American, European and Russian sources, and presents it with an authority that commands respect.

Illustrations — \$3.00

ATLANTIC Book

published by BROWN & COMPANY



## THE DISTRICT OF THE IMMORTALS

The beauty that held Ruskin will hold you. Ruskin was a prophet and lived in a place that matched the beauty of his imaginings.

Wordsworth poet, Coleridge poet, Southey poet, De Quincey essayist, all these men lived in the English Lake District, walked in its Valleys and wrote and talked and built up a school of English verse that will last as long as the English tongue.

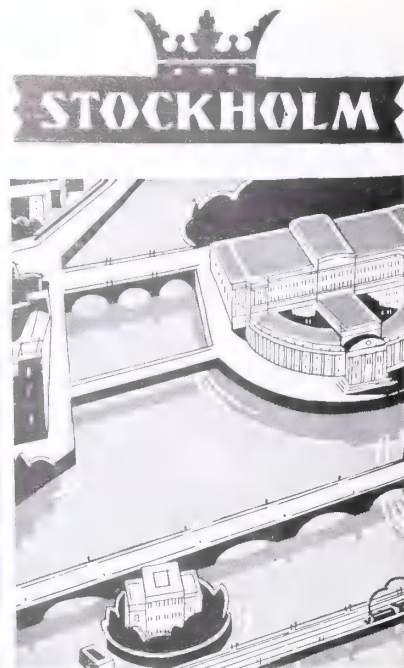
Go to the Lake District, walk in the footsteps of these Immortals and see for yourself how beauty can inspire beauty.



# L M S

LONDON MIDLAND AND SCOTTISH RAILWAY OF GREAT BRITAIN

★ Illustrated pamphlets from T. R. Dester, Vice-President — Passenger Traffic (Dept. A40), LMS Corporation, 200 Fifth Avenue, New York City. Or from any LMS Ticket Agent. ★



"It is delightful to be in Stockholm", writes Henry McBride, art critic of the New York Sun—"Certainly this is one of the most beautiful cities of the world. Its fascinations are overpowering".

**V**ISIT Sweden this summer. Go to Stockholm, that city of islands, blue water and magical "white nights". See its architectural beauties, its lovely parks and gardens, its theatres, smart shops and gay cafes. Enjoy the long sunlit days in a motor or go down to the sea in a fast motor yacht, perhaps to Sandhamn or Saltsjöbaden where there is sailing, bathing, golf—and every opportunity for healthful outdoor sports.

Within easy reach is Visby, city of ruins and roses; quaint-costumed Dalecarlia; Värmland, country of Gösta Berling; and the Midnight Sun by comfortable electric trains.

Eight days direct from New York by the Swedish American Line. From London or Paris by convenient boat or train service—ten hours by air. Through trains from Berlin or Hamburg. Booklet free from any travel bureau or write

**SWEDISH STATE RAILWAYS**  
Travel Information Bureau Dept. H B  
551 Fifth Avenue New York City







A telephone in your room or your guest's room is quiet evidence of a well-organized household. It helps in planning each day's program . . . in making appointments or issuing invitations. At night, it affords quick communication in case of emergency.



Of all rooms, the living room must be livable. Convenient to easy chair and reading lamp, the telephone helps make it so.



A telephone in the kitchen speeds household business to keep cook or yourself from straying too far from an apron.

## "SO MANY THINGS MAKE YOUR APARTMENT PLEASANT, JOAN"

**Modern apartments list telephone convenience among their living comforts**

APARTMENT life is dedicated to the idea of *convenience*. Modern apartments are designed within and without to save time and steps and energy. They provide comforts and refinements undreamed of two decades ago.

Telephone convenience is, quite naturally, an important part of this existence. Today, the better apartments everywhere have telephones at strategic points throughout. In the living

room, library and bedroom, kitchen and service quarters. In fact, in *all* the important rooms.

Calls can be made or received anywhere at any time. There is no need to run from room to room. There's full privacy for the personal affairs of the family and servants. Life is much more gracious and efficient.

Such telephone convenience costs surprisingly little. Your local telephone company gladly help you plan the proper arrangement for your house or apartment, large or small. Full information furnished by the Bell Office upon request.





# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING

*A Complete Individual Service*

*are glad to answer without charge questions about: BUILDING, FURNISHING, EQUIPPING, PLANTING, CARE OF PLANTS, SOURCES OF OBJECTS ILLUSTRATED (IDENTICAL OR SIMILAR), IDENTIFICATION OF ANTIQUES*

*have on file a list of the best architects and can refer you to those in your vicinity. We ourselves maintain the Home Builders Service Bureau workers trained in the professions of Architecture, Landscape Architecture, and Interior Decoration. At a very moderate scale of fees this Bureau:*  
SOLD STOCK HOUSE PLANS, ESPECIALLY DESIGNS SMALL HOUSES, REMODELS HOUSES, DESIGNS GARDENS, MAKES  
PLANTING PLANS FOR GROUNDS AND GARDEN, MAKES COMPLETE FURNISHING SCHEMES

*Send for free booklet that describes these services more in detail*

L. LXIX. No. 3

CONTENTS

March, 1931

er Design (Second Prize, 1930).....	Elizabeth Lewis	
indow Shopping.....		206
e Home Builders Guide.....		222
nk & Lamp.....		228
vel.....		230
er the Editor's Desk.....		237
First-Prize House.....		238
signed for Mrs. Warren Gregory		
William Wilson Wurster, Architect		
at Constitutes a Good Garden?.....	Hazel E. Cummin	241
e Garden of Mr. and Mrs. George Meade in Dayton, Ohio,		
Answers this Question		
en Shipman, Landscape Architect		
plying Old Chinese Paper in a Difficult Place.....		247
k Yard or Garden?.....	Jeannette R. Hodgdon	249
ping Your House in Step.....	Milton Tucker	251
It's Never Too Late to Insulate		
k Ends.....		252
tus Enchantment.....	Martha Fischer	254
Massachusetts Garden at the Height of the Season...		257
e Garden of Mrs. Brackley Shaw in Chestnut Hill		
ary P. Cunningham, Landscape Architect		
ks Will Make Your Garden Grow.....	Doris S. Patee	258
ety of Form and Abundance of Bloom within a Small		
rea.....		259
e Garden of Mrs. Henry V. Greenough, Brookline, Massachusetts		
en Shipman, Landscape Architect		

The Design and Construction of Garden Pools		
	James Bush-Brown	263
A Garden That Starts in the Early Spring	Lilian C. Alderson	266
The Garden of Mrs. A. N. Ladd, Greenwich, Connecticut		
Planting the House for the Business Woman.....		268
What We Accomplished in Three Years in Our Garden in		
Southern California.....	Anne Galli	270
The Charm of Chinese Pewter.....	Loraine E. Kuck	273
A Dooryard Garden with Intimate Planting.....		274
The House of John S. Ellsworth, Simsbury, Connecticut		
H. E. Ellsworth, Architect		
Fletcher Steele, Landscape Architect		
Wise Economy in Building.....	Walter F. Bogner	276
II. Factors Increasing the Value of a House without Increasing its		
Cost		
Bird-House Architecture.....		278
Designed and Drawn by Verna Cook Salomonsky		
Chats on Antiques.....	Nancy Cooper	280
Homes in Other Lands.....	Adaline D. Piper	282
Housekeeping in Holland		
Plant Groups for the Spring Garden... Agnes Selkirk Clark		284
Announcement of Ninth Cover Competition.....		295
How Does Your Garden Grow? Elizabeth Leonard Strang		304
The Scrapbook.....		315
Index to Advertisers.....		316

## *In the April Number*

NEXT month will begin a series of articles on the harmonious house which will take up point by point the principles and rules to be followed in furnishing a room. These are not only explained most explicitly, but they are illustrated by drawings which show their application so clearly that the repeated words 'balance, unity, scale, and so forth' will lose their mystery and become definite tools for specific use. These articles will be equally helpful for the woman who wants to do her own furnishing and for the one who wants to cooperate intelligently with her decorator.

A comprehensive article fully illustrated, which tells of new developments in the textile field, summarizes very completely the new patterns both in pattern and in color. Another points to the variety of the lace tablecloth for formal and semi-formal occasions, and a third takes up the work of designers in the field of the furniture field in England. Other articles on the use of modern block prints and on beds and bedding are filled with interesting and pertinent information.

An excellent example of the decorating art of to-day is seen in



an apartment designed by Henry Varnum Poor, whose name is associated principally with modern pottery, but who has obtained here most delightful effects. The arts of yesterday are treated in articles on lustreware, illustrated by pieces in an outstanding collection, and on the feather art of Old Mexico.

Several pages are devoted to rooms which were designed especially by men for men, and an article of unusual interest describes a library recently built in Amherst, Massachusetts, a building which is included in our pages because it is so full of suggestions for other small towns which may be planning similar buildings.

The garden receives due attention in an article on plants which will grow in a rock wall, in two more planting plans for the house for a business woman, and in an article on the care of city gardens.

Finally the house that received first prize in the 8-12-room group in our last Small-House Competition will be shown, as will also the two remodeled houses that received first and second prizes.





**THE MANSARD**  
**ROOF** of this house is covered with Ludowici Hand Made Shingle Tile. Not only is it exactly appropriate in appearance but it obviates all sheetrock reflection. Instead of finding hardness there is a mate warmth. And since the roof is permanent in life and protection. Its first cost is its last cost and it is an eminently sound investment. There is a pattern of Ludowici Tile congenially suited for every type of architecture. Your architect can supply you with complete information.



Home of Thomas R. Coward, Bedford, N. Y.  
 Breed, Fuller & Dick, Architects

**LUDOWICI TILE** Made by **LUDOWICI-CELADON COMPANY**

NEW YORK: 565 FIFTH AVENUE • CHICAGO: 104 SOUTH MICHIGAN AVENUE • WASHINGTON: 738 FIFTEENTH STREET



# Over the Editor's desk

stand squarely behind the of first prize in the five-to-oom group in the House Beau-nall-House Competition to Wil-Vilson Wurster for the house in this issue. This house has, we, the great merit of originality mplicity. Obviously a copy of er house, it is a straightforward it to solve a specific problem, it does in the most direct man-e result is not only convenience but charm of composition in no degree. Although our competi-st year drew upon as many s it has in past years, — thirty- be exact, — still five out of rizes went to California archi-t is true that nearly one fifth of entries came from California, the law of chance dictated this o some extent, but it is also true e general merit of the California was highest, taken as a whole. uch favoring of California ar-ure, we have been accused of be-ayed by the picturesque and ed by the beauty of striking raphy or by the enhancement of cent trees and luxuriant foliage California seems able to create y on demand. But, actually, tain in this West Coast state ns which are predisposing to chitecture. Traditions, for in-are fewer and less binding, re-in a certain freedom of mind llows a fresh attack on a build-blem. Climate encourages out-living, which suggests greater ty of plan and all kinds of de-informal architectural effects. s much wealth, which in many es has been accumulated for er-day spending on a beautiful nd grounds, and there is a de-leisure which permits a sym- attitude toward experiments atecture. Last, but not least, a landscape that is conducive architect's best efforts.

ompetition this year will have o large groups: houses east of ississippi, and houses west of the ppi. We urge all California ts to enter this competition ut we also consider this divi- challenge to the many other ts in our Western states.

#

HER campaign on foot to honor o hundredth anniversary of Washington's birthday is be-sored by the American Tree ion, which is mobilizing an tree planters whose object is ten million trees before Feb-

ruary 22, 1932. An ambitious programme, but already the first million of these living monuments have been erected, and in the interests of conservation, as well as in honor of our first President, we should all be eager to take part in such a practical yet symbolic campaign. The American Tree Association in Washington will send to all who write *The Bicentennial Tree Planting Book*, giving suggestions for a programme and telling how to plant. In this connection it may be well to remind those of our readers who still associate George Washington with the picture of a hatchet, a prostrate cherry tree, and a smugly virtuous expression, that this dramatic incident has long since been discredited by trustworthy historians.



THOSE who have missed from the pages of the *House Beautiful* Frances Lester Warner's disclosures on 'The House Confidential' will be amused at this revealing of another household's secrets; not, we trust, too confidential, since we are publishing it without her permission

WE wish that more letters like this passed Over the Editor's Desk, for in these pessimistic days we appreciate a correspondent who can so cheerfully predict 'a proud success to economic ends.'

I should be very glad to collaborate on your review by a rubric of highest interest for the stupendous and suggestive reflex of Italian master-piece, graciously inviting feminine public to make use of needle with all geniality according to the inspirations given by Italian artistic visions.

That very original rubric, the number of which should be gathered thence even in a little volume with the same rich illustrations of which I give the photographs, would be entitled: 'The art of needle, marbles and mosaics of Italy.'

It seems to me that also the advisable little volume, making use of clichés, the material already used, should be practically of much pecuniary resource, yet existing nothing of like (a very new idea that I would desire introduced by America) while Italian art interest and get passionate all Nations, therefore publishing in several languages we may have a proud success to economic ends.

Awaiting your esteemed reply I remain . . .

So much attention and sentiment have been lavished on the beauties and associations of Mount Vernon that few people realize how completely neglected has been the birthplace of George Washington at Popes Creek, Virginia.

The house itself was burned fifty years ago, and though the government acquired twelve acres of the estate and put up a tall white monument on the house site, few ever visited this remote and neglected spot.

Eight years ago a band of nineteen persons formed the Wakefield Memorial Association, whose object was to restore this place which, as patriotic Americans, they felt should be rescued and made a shrine worthy of its historic associations. More land was acquired, and the house is now being rebuilt of bricks which are made by hand from clay taken from the Washington lands and burned on the place, as was done in the case of the original house. The design also follows closely both in external appearance and in interior detail the one built over two hundred years ago by Augustine Washington. The old gardens between the house and the Potomac River are being reconstructed, using old box and plants indigenous to the region.

It is planned to open this national shrine in 1932 on February 11 — the date of Washington's birthday according to the calendar then in use. In the meantime, anyone interested in furthering this splendid patriotic work, which is still in need of funds to carry out certain features of the restoration, may communicate with the Treasurer of the Wakefield Memorial Association, Mr. A. M. Nevius, Vice President Riggs National Bank, Washington, D. C.

#

OUR Cover Exhibit will be shown in the following cities during March and April: —

St. Paul	February 27-March 7
St. Paul Public Library	
Los Angeles	March 16-28
Architects Building Material Exhibit	
San Francisco	April 1-8
Public Library	
San Francisco	April 13-25
The White House	



JAMES BUSH-BROWN, landscape architect of Philadelphia, writes in this issue of garden pools

THE itinerary for our Small-House Exhibit during the next two months is as follows: —

Pittsburgh	February 26-March 9
The Pittsburgh Architectural Club	
Cleveland	March 12-26
Builders Exchange, 'The House in the Sky'	
Chicago	March 30-April 11
Builders Exchange	
New York City	April 18-25
Architectural and Allied Arts Exposition	

#

TWO widely separated gardens shown in this issue were designed by Ellen Shipman, Landscape Architect of New York, who has planned some of the loveliest gardens in America.

As president of the City Gardens Club of New York, Mrs. Frederick Crosby Hodgdon has done much to stimulate interest in making the most of the limited areas available for city gardening.

Doris Patee, having studied horticulture, landscape art, and gardening before becoming a bookseller, can obviously speak with authority on garden books.

Among the outstanding landscape architects whose work is shown this month, in addition to Mrs. Shipman, are James Bush-Brown of Philadelphia, Agnes Selkirk Clark of New York, and Mary P. Cunningham and Fletcher Steele, both of Boston.

William Wilson Wurster, who carried off the first prize for the best five-to-seven-room house in our Fourth Annual Small-House Competition, is a San Francisco architect.





### AWARDED FIRST PRIZE

*This house, designed for Mrs. Warren Gregory by William Wilson Wurster, Architect, was awarded first prize in the five-to-seven-room group in the House Beautiful Fourth Annual Small-House Competition*



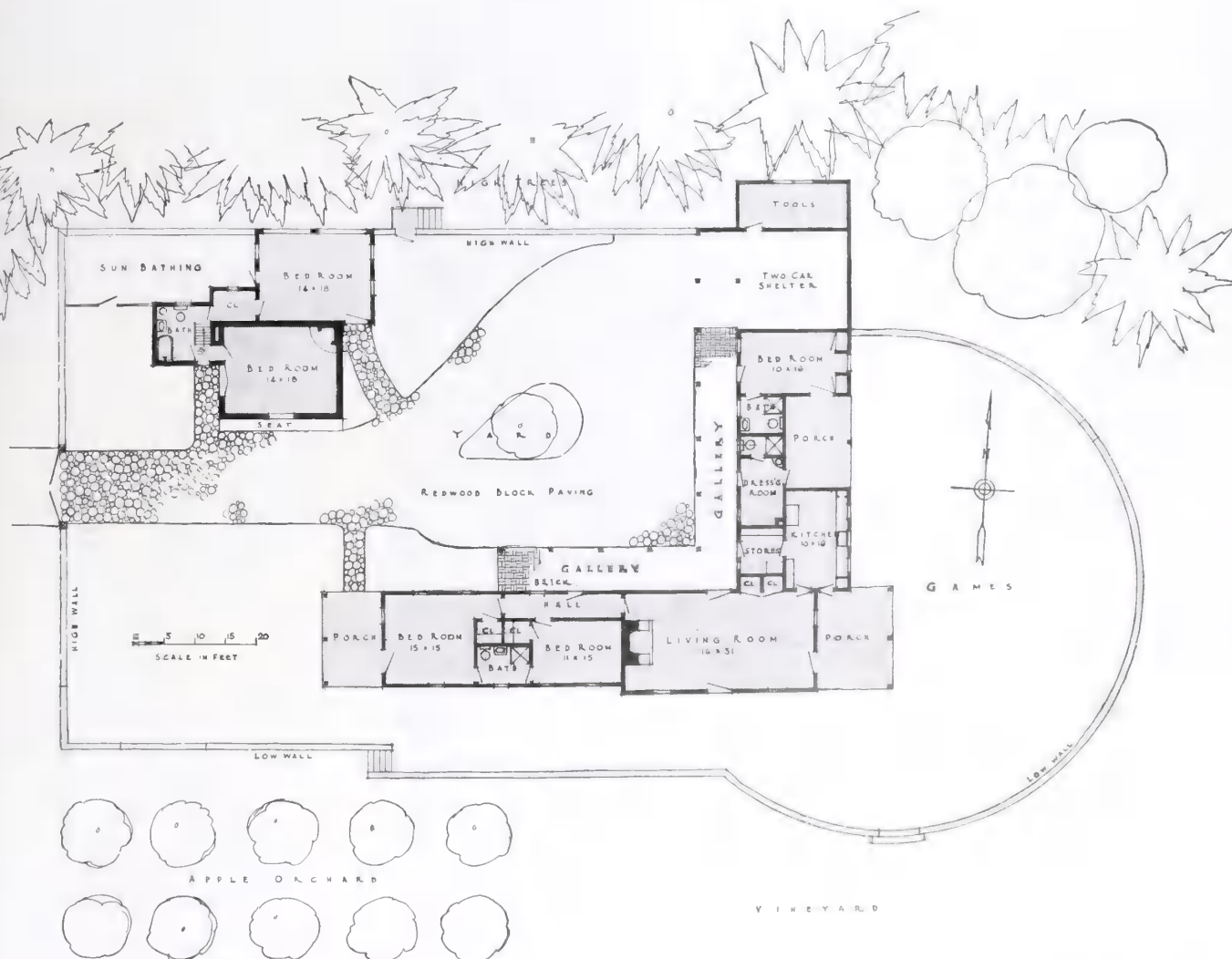
# OUR FIRST-PRIZE HOUSE

*Designed for Mrs. Warren Gregory*

WILLIAM WILSON WURSTER, ARCHITECT

THIS HOUSE, built in the Santa Cruz Mountains in California, was planned for week-end use during the winter months and continuous use during the summer. As it is occupied by varying groups of children and grandchildren, it was desirable to provide bedrooms not adjacent. Other considerations in organizing the plan were an eastern exposure for the kitchen, dining

porch, and play terrace, and a shelter for withdrawal from the sun during the middle of the day. As servants come from neighboring farms, no provision had to be made for them. The primary consideration influencing the design of the house and which is apparent in both plan and elevations, was the desire for simplicity as an antidote for the complications of city life







THE HOUSE IS BUILT of rough vertical boards whitewashed; the roof is of cedar shingles, untreated, but now after three years already very dark in color; the trim, doors, and windows are white and the shutters of natural redwood. As there is no rainfall in California during the long summer, all planting dependent upon water was eliminated. A most interesting treatment as a result of this condition is the use of round paving blocks of redwood in the courtyard

THE INTERIOR is also finished with vertical boards painted with white cold-water paint, as is also the fireplace. The floor is made of 12" x 24" slabs of wood laid in basket pattern



# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



## WHAT CONSTITUTES A GOOD GARDEN?

*The Garden of Mr. and Mrs. George Meade in Dayton, Ohio*

*Answers this Question*

BY HAZEL E. CUMMIN

ELLEN SHIPMAN, LANDSCAPE ARCHITECT

GOOD garden must be many things. It must be first of all a home for flowers. More than this, it must allure. It must have meaning and design. It does not reveal itself at a single glance. It holds surprises. It holds all things to all seasons, and at its best it is a rich. Above all, it must be intimate. It must be a place of work and rest and recreation as a good house is. And last and most important, it must be an expression of its own neighborhood and climate.

It is not often that one finds all these requirements fulfilled in a way more tempting and more descriptive than in the garden of Mr. and Mrs. George Meade of Dayton, Ohio. But in a reference to the last-named requires that I wish particularly to write about it, because for some reason it is the one which I can most often overlook. Yet it will be obvious that in a land so wide as to include the climate of nearly every other civilized country in the world, there must be

for each neighborhood a type of gardening, as there is a type of dwelling, more perfectly adapted to its conditions than any other.

Mr. Meade was born and brought up in Dayton. His garden is a Dayton garden pure and simple, and to this fact it owes much of its charm and all of its individuality. It was not intended as a show place, although it is forever being thrown open to groups of people as often, and for as long, as these indicate their pleasure in visiting it. It was planned primarily for the pleasure of his family, and has that comfortable air of being always pleasantly in use which adds so much to the atmosphere of either house or garden.

The flower garden proper is an intimate little semicircular affair of terraces descending to a fountain pool, embracing the most secluded side of the house and giving directly off the living-room and card room by way of a main terrace, by means of which it becomes literally part of the family living quarters

in summer. Two wonderful old hard-wood trees shade it, one at the corner of the upper terrace near the house, one over that portion of the first garden level which is devoted to low wicker lounging chairs and settees, and to the more formal appurtenances of afternoon tea.

I know of no finer garden building material than the creamy yellow limestone of Ohio and Indiana. Where it is used as it has been here for retaining walls and flagstones in contrast to the noble green of box, or for the edging of a pool whose color reflects the deep blue of a Mid-West sky, a setting is provided for year-round color effects which neither the droughts of August nor the drenching rains of November can altogether dim. No photograph which fails to show the influence of this color background upon the seasons' moods can begin to do the garden justice.

Most of us have known the wish that our gardens might retain the month round the





*TWO OLD HARD-WOOD TREES shade this portion of the garden with their spreading branches. This view taken from the rose arbor shows the charmingly intimate relation between house, terrace, and garden*

witchery which is theirs of a night when the moon is full and the sky clear. The Meade garden actually achieves this by means of a restrained artificial lighting which simulates miraculously the beauty of moonlight and inexplicably allies garden and terraces to the evening activities of the house. Two simple inverted lights, one yellow and one rose, are hidden in the foliage of two tall trees so that their light, filtering through the leaves and reflected in the spray of the fountain, has all the mysteriousness of moonlight, with none of its uncertainty. The only other lights are a row of carefully shielded bulbs set along the base of a semicircular hedge of evergreens which forms the outer boundary of the garden. These are arranged with reflectors so that a diffused light is thrown upward along the hedge with an eeriness which suggests the fairy ring of myth and ballad. There are no doubt dozens of young people in the neighborhood who could testify to the power of its magic on a warm and scented night in June.

Behind the fountain, this hedge opens in a gateway which leads down a flight of steps to an oval swimming pool overhung with willows

and banked with roses and sweet-scented honeysuckle. Here again, the soft yellow of the bordering rocks and the deep blue of the pool itself become the keynotes for a color scheme as lovely as it is unfading.

I have spoken of the garden as a semicircle. I should perhaps have said a double semicircle. For here outside the garden hedge a wandering rail fence describes a wider arc embracing swimming pool, the charming little iris-bordered stream which feeds it,—and which, by the way, you would never dream was artificial unless you had been told,—and a bit of an old meadow and apple orchard. Beyond, the magnificently wooded hills and dales of Southern Ohio form a background which is rivaled nowhere else that I know of in the country. Any of you who are familiar with the neighborhood know that in May these hills are themselves transformed into the most enchanting gardens by great masses of creamy dogwood, interspersed at intervals with the flaunting magenta of the redbud. Dogwood and redbud weeks in that vicinity have become festivals, which may in the course of years grow to be com-

parable with cherry-blossom time in Japan.

True to its principle of being one with surroundings, the Meade garden, and more especially the spring garden, has been planned with special reference to this wonderful setting. A glance at the illustrations will show how actually the May garden has been kept subordinate to its background. Tulips, peonies, and supplementing the colors of the redbud, low-lying primrose and marguerite, boxwood borders, and the creamy limestone emphasizing the creaminess of the dogwood blossoms, all act merely as foils for the beauty of the hills beyond. Later tall larkspur and Madonna lilies restore the emphasis to the garden, while the hills close in as a solid leeward wall behind, offering quiet and seclusion and the promise of protection from the heat and winds of August.

I have sometimes thought that the style of house and garden architecture best suited to our Middle West is that of the Norman countryside. The peach orchard and pickering gardens on the Meade estate, removed as they are from the main garden and the house, have just enough of the Norman flavor



FROM THE HOUSE one looks down  
 descending terraces to a foun-  
 tain pool surrounded by flow-  
 ers. A semicircular hedge of  
 evergreens encloses the garden  
 and a gate at the far end  
 leads down a flight of steps  
 to a swimming pool







*AN IRIS-BORDERED STREAM feeds the oval swimming pool which is built of native limestone. Shaded by willows, the pool itself is a deep blue and the surrounding banks are overrun with roses and honeysuckle*







### A PATHWAY WHICH INVITES THE EYE

FROM THE PEACH ORCHARD *one looks back down this grassy path bordered with flowers to the irregular roof lines of the house beyond, which composes well with the garden from whatever angle it is seen. Ellen Shipman, Landscape Architect*





STANDING on the upper  
race, flagged with Indiana  
limestone, one looks down  
upon the shaded lawn and  
its inviting suggestion of  
tea and quiet sociability

PAST A LILY POOL in  
centre of the picking garden  
a grassy path leads through  
the peach orchard to an  
arborescent seat

make one wish for more. What lovelier, for instance, than a row of peach trees laden with ripe fruit espaliered in French style either side the gate, against a wall of yellow stone? Here again is one of those fine and enduring arrangements of color which give the place its special charm. Above the wall great ropes of white and salmon rambler roses provide the seclusion so important for a garden of this kind. This, by the way, is almost the only part played by roses on the place. Tea roses are not at their best through the long hot summers of Ohio, and have wisely been given a subordinate place in the scheme of planting. Rambler roses, on the other hand, grow and flower profusely, and have been used with stunning effect to top retaining walls, about the tennis courts, and for various other screening and ornamental purposes.

Although the picking beds in this secondary garden are usually lovely enough to be features in themselves, attention is deliberately drawn away from them by a perennial bordered path which leads the eye straight to a lily pool in the centre of the garden, and on past it through the orchard to an arbored bench. One is apt to think of the main garden in terms of the social life of the household. Here one thinks in terms of solitude and rest. Since both points of view are indispensable, so both gardens contribute, each its share, to the life of the family they serve. I should be hard put to it to say which serves it best.





# APPLYING OLD CHINESE PAPER IN A DIFFICULT PLACE

*Skillful Hand Painting supplements the original Design in adapting this Paper to an existing Space*

*Photographs by Paul J. Weber*



THIS PAPER, painted by an English artist in the Chinese manner and transferred from an ancient house in Stratford-on-Avon, retains the brightness of its original painting of green yellow, and salmon figures on a soft green background. Although there was a sufficient amount of paper to cover the walls of the hall, the fitting of the twelve-foot-length panels to a sloping base line without destroying the beauty or sequence of the design presented something of a problem. This was met by painting in a ground line on several of the panels, which is made still more convincing by the waterfall that follows the ramp of the wainscot. In the summer house of Mr. Ellery Sedgwick





## BACK YARD OR GARDEN?

*The more complicated and artificial our Cities become, the greater  
the Need for more Oases of Greenery*

BY JEANNETTE R. HODGDON

*Mrs. Hodgdon is President of the City Gardens Club of New York. Because she has directed the activities of this club for five years and because this club is a pioneer among city garden clubs, this account of its aims and accomplishments should be of interest to all clubs organized in other large cities for similar purposes, and may perhaps encourage the formation of such clubs where they do not exist. For the next few months we shall publish other articles on the care and design of city gardens and shall welcome correspondence on this subject.*

IN a lecture which he gave a few years ago, James Sturgis Pray, Professor of Landscape Architecture at Harvard University, said, 'We are coming to recognize more and more that one of the greatest needs of man's life is beauty — all possible beauty in his daily surroundings, and particularly outdoor beauty.' In no place in the world does this need exist more strongly than in the city of New York. There are more than six million New Yorkers, and where may they look for that outdoor beauty which is so essential? The parks are not enough. With the ever-increasing difficulties of getting about in the congested traffic, it becomes an expedition

of high courage and determination to get to a park. Realizing that, unless some concerted effort were made, our metropolis would soon become in truth a city of steel and stone, a group of people, filled with a desire for natural beauty in a town where it was rapidly disappearing, some ten years ago organized the City Gardens Club of New York.

*A LITTLE BRONZE BUDDHA on a pedestal and two old Spanish oil jars make interesting accents in the garden above belonging to Mrs. Hodgdon, while on the green-latticed wall hangs a Della Robbia Madonna and Child*

Although there are many cities in the United States which have garden clubs, we feel that our organization is unique in scope because of the conditions of life in a city which not only is the largest in America but where life becomes increasingly complicated and artificial. Because of geographical and geological conditions, modern New York as it develops, automatically becomes more and more the enemy of nature. Year by year every foot of land becomes more valuable. Down come the old homes; the gardens are uprooted. Up goes another skyscraper, business building, or apartment house, without settings or greenery. Perhaps this



RIET, English ivy, and evergreens are hardy and courageous plants for city gardens. This inviting garden shows what may be done with careful designing and the use of the simple shrubs and vines. Clarence Epler, Landscape Architect

dress' and an excellent thing, but there is another side to the picture. None of the members of our Club are reactionaries who would turn the clock of progress back; nor are we sentimentalists, sighing for the glories of the past. We are realists, idealists who still believe the unchanging truth that man cannot live by bread alone. The answer to the question of how to provide natural beauty in New York seems to us to be the small, individual garden, the community garden, and public parks, and the way to increase their popularity is the primary aim of the City Gardens Club.

Within a few years the Club had enrolled over a hundred members, when it voted to raise the dues and limit the membership. Now over a hundred now belong to the Club, from all parts of the city. They meet once a month, from October to June, at the homes of the members. Once a year we hold an exhibition of a city garden, suitable for back yard or roof, and each spring make pilgrimages from house to house to see the gardens. The Club holds an annual exhibition of garden photographs, both indoor and outdoor, in which the keenest interest is manifested. In the city garden there is the added pleasure which comes from combating unusual difficulties. Any lover of country gardens knows the unceasing fight against insects and unfriendly weather conditions; but how much more valiantly must the creator of the city garden struggle in order to achieve and



to maintain her persecuted bit of beauty!

At our monthly meetings we have a talk by some authority on gardens or we compare notes on our experiences. The Club keeps on file horticultural information and sends out advice and suggestions to anyone who writes for it. As everyone knows who has made the experiment, the problems are many. Because of the poor soil, poisonous gases, the depth of the water table, the constant stream of soot, a garden in New York is an exciting gamble at best; and one who embarks upon it needs much advice as to which plants will survive, what treatment the soil needs, and so forth. If an outdoor garden is not possible, the Club is ready to help with suggestions for window boxes. At our headquarters, at the disposal of members, is

THIS LITTLE GARDEN is a blaze of color when the golden bells of the forsythia bushes are in bloom. The inside of the pool is painted a brilliant blue, and goldfish add their iridescent sparkle





tested information as to dealers in shrubs, plants and fertilizers, back-yard garden material such as gravel, trellises, pots, garden furniture, and the like. The Back Yards Committee found, for instance, that the ailanthus tree, the one really dependable city back-yard tree, was not purchasable at nurseries; so the Committee undertook to give seeds of the ailanthus to anyone asking for them, and also tried when possible to secure young trees.

We ask our members to write their experiences, calling attention to anything that has been found especially helpful or attractive, and these we publish in our Bulletin. From a questionnaire which we sent out, we found

that our members were practically unanimous in recommending as a beginning for a city garden four practically 'fool proof' plantings: ailanthus for a tree, privet for a shrub, English ivy for a vine, and bulbs when flowers are desired. Next in order of recommendation were the wisteria, iris, daisy, begonia, magnolia, and forsythia. Beginning with these, the courageous city gardener may find that with proper cultivation of the soil, and five hours' sunlight a day, — if he is so fortunate, — there are other plants and shrubs that will bloom and repay him a thousand times.

In my own garden, I faced some typical city-garden problems. The first blow fell



A LITTLE BRONZE FIGURE stands in a niche the wall of this cool green garden tucked away in New York. The interesting wall was copied from one in an old New Orleans garden

when a building of twenty-one stories was put up adjoining our property and sunlight was practically excluded. There was no substitute for sunshine, but I prepared to battle with the ugly brick wall. As we know, some sort of architectural background, no matter how simple, is a first requisite in a garden, so we obtained permission to paint arches of sunshine-yellow on the brick wall against which was placed a green trellis, and columns of white were painted between. Imagine our delight when at once there was something of a perspective and sense of distance! English ivy climbs bravely over the trellis, and privet and aucuba give feeling of riotous green profusion. For ground cover, I use English ivy, wandering jew, and pachysandra, as the most hardy growths available, and for the rest, potted plants of white daisies, begonias, Geranium and marigolds supply the note of color. A bird cage hangs on one wall, two old Spanish oil jars are placed at either side, and in the centre is a little bronze Buddha on a pedestal while above, a Della Robbia Madonna and Child smile down on the garden. The privet and aucuba live on throughout the year in the face of all difficulties, but the rest must be replanted each spring and the potted plants often changed.

One of our most interesting community gardens is the Neighbors Garden, situated at the rear of a row of three-story-and-basement brick residences on West 158th Street, between Riverside Drive and the Hudson River. This old street, which was opened in 1852, formed the northern boundary of the property of John James Audubon, the great naturalist, whose old home is still standing. Of all the woodland in which he delighted, only a few of his trees and the Neighbors Garden remain to tell of his country home. The waters of his little brook are turned into a sewer, and the pond is filled in. But the Neighbors Garden, at least, carries on the tradition of the place, and is a charming surprise to the visitor who turns into it through an unbolted gate covered with climbing roses. The eight houses each have the usual tiny back yard, but the rear fences have been removed, and steps and paths provided with attractive gates and archways so that each neighbor has a clear view of the garden. In a bower of ramblers (Continued on page 30)

AN UGLY OLD BOARD FENCE in this garden is painted horizon-blue, against which is placed a white picket fence. With iris of deeper blue, the tiling of pinkish red, and Florentine urns of brilliant blue, the whole effect is amazingly tropical



# KEEPING YOUR HOUSE IN STEP

## II. It's Never Too Late to Insulate

BY MILTON TUCKER

PROMINENT manufacturer of insulating materials now informs us that our heating systems are incomplete if they consist of a heater, pipes, and radiators or registers. At first this seems like a rather startling bit of news, but when we stop to consider the matter we find there is much truth in the statement. For after all, why should n't



*Of all the heat lost more than one half escapes through the roof*

There be some method to conserve *all* the heat radiated by our heaters — some means to keep it within the four walls and roof of our home, where it will make us comfortable and warm and at the same time cut 40 to 50 percent off our fuel bills? Why burn up tons of coal and many gallons of oil each winter to permit half the heat to escape into the cold air, when the use of insulation will prevent this waste?

But, I can hear you say to yourself, 'my house is already finished. I cannot tear off the shingles, and clapboards just to insulate my walls and roof, even though my house is cold and drafty and expensive to heat.' Fortunately you do not have to. You can insulate without tearing your house to pieces. In fact it is never too late to insulate, though your house has long been completed. For by a strange, though very fortunate coincidence, insulation does the most where it is the most easily applied — in the attic. The attic is the most accessible part of the house and at the same time it is the most insulation. This seems almost too good to be true, but authorities agree that of all the heat lost more than one half escapes through the roof. Did you ever stop to think that warm air in your house is continually trying to find a way to escape upward through the roof surfaces? And, at the same time, of all the places to insulate, the attic is the easiest to reach, if your house happens to be already built.

Before selecting insulating materials for your house it is well to consider all the various types, as each one has peculiar advantages. For instance, there is the familiar board type of insulation, useful for insulating the walls and ceilings of finished rooms. Then there is the loose fluffy kind sold in bags, ready to be blown between the floor joists. This type

is also blown into the spaces between the wall studs. There is also a type which is sprayed on to the inside face of the wall sheathing in a plastic form, which dries leaving a thick insulating coating on all surfaces and sealing all cracks and crevices against draughts. Slabs of cork insulation may be applied to the studs or rafters or fitted in between them. A fifth type, known as blanket or quilt insulation, and made by a half-dozen or more manufacturers, is one of the easiest to handle and to install. And here is another lucky break for the home owner, for this blanket or quilt not only is the easiest to install, but is also the *most efficient*. The latter information comes from no less an authority than our own Department of Commerce. The dead air spaces imprisoned in the woolly blanket or quilt prevent heat from passing through insulated walls and escaping to the outside. It is more efficient than the stiff board type of insulation, which is more solid and compact and does not contain such a large percentage of dead air spaces. Of course there are places where the board type ought to be used, as we shall see later.

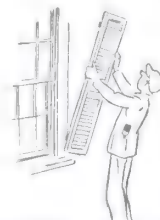
A great deal of heat loss can be stopped by insulating at the eaves where the roof joins the walls. This is often a difficult place to



*It is possible to stand in the attic and see daylight through cracks in the cornice*

reach and therefore is neglected, but it is nevertheless a very important place to insulate. Oftentimes it is possible to stand in the attic and see daylight through cracks in the cornice. Even if it were not possible to find open joints and crevices, cornice material is usually only seven eighths of an inch thick and is not sufficient insulation against the volume of warm air which comes up through the flue-like passages between the wall studs.

If there is no flooring in your attic it is advisable to place the insulation on or between the floor joists. This requires less material than when insulating the rafters and precludes the necessity of heating the attic space. You can use the blanket form, or the board type, or the loose fluffy sort sold in bags. The latter type needs only to be spread between the joists and the job is done. The material is fireproof, vermin-proof, and an excellent insulator. If the attic joists are



## FIX IT NOW

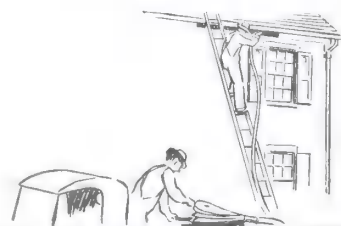
GO OVER the casement windows and see that everything is secure and shipshape now before the weather man opens up his bag of March winds and gales. In no other part of the house does a 'stitch in time' pay bigger dividends. An insecure catch or adjustment, or loose screws in the hinges, may result in a flapping window on a stormy night and broken glass, and even the tearing loose of the window from its frame, with the resulting soaked curtains and draperies and ruined floors and furniture.

SEE ALSO to blinds and shutters. Those that are not securely fastened are likely to be torn loose by the gales and may be irreparably smashed against the frozen ground. Keep slat blinds which have many surfaces and joints exposed to the weather carefully painted. Doubtful blinds and shutters are safer if given a chance to recuperate in the nearest carpenter shop during the next few weeks!

ALL SMALL CHORES, especially repairing and rewiring of screens, are best done now, this being the slack time of year for builders and carpenters. Even if you are planning to do this work yourself or to make new screens, now is the time to start before early spring chores demand attention. Metal screens and roller screens are the last word in this type of equipment, and if you are planning new ones, you had better place your order soon, for during the rush season it will take the factory several weeks to fill it.

floored over for storage purposes, of course the insulation must be placed on the rafters — assuming your house is already built. And unless a finished room is desired, the blanket or quilt type will be found the easiest to install and the most efficient.

If there is no way to get into your attic to install insulation, it will be worth your while to cut through the ceiling and install a trap-door and disappearing stairs, as was recommended in last month's article in this series. After the insulation is in place between the



*A warm fluffy sort of material is actually blown into the hollow walls*

joists, lay down some flooring or rough boards and you have a first-class storage-room with easy access up the ladder.

Of course if finished rooms are desired in the attic, the walls and ceilings should be lined with an insulating board. Some makes have an attractive surface texture which can be left exposed or (Continued on page 286)



# BOOK ENDS

Photographs by Dana B. Meyer

*The Good Companions  
of your  
Book Friends*



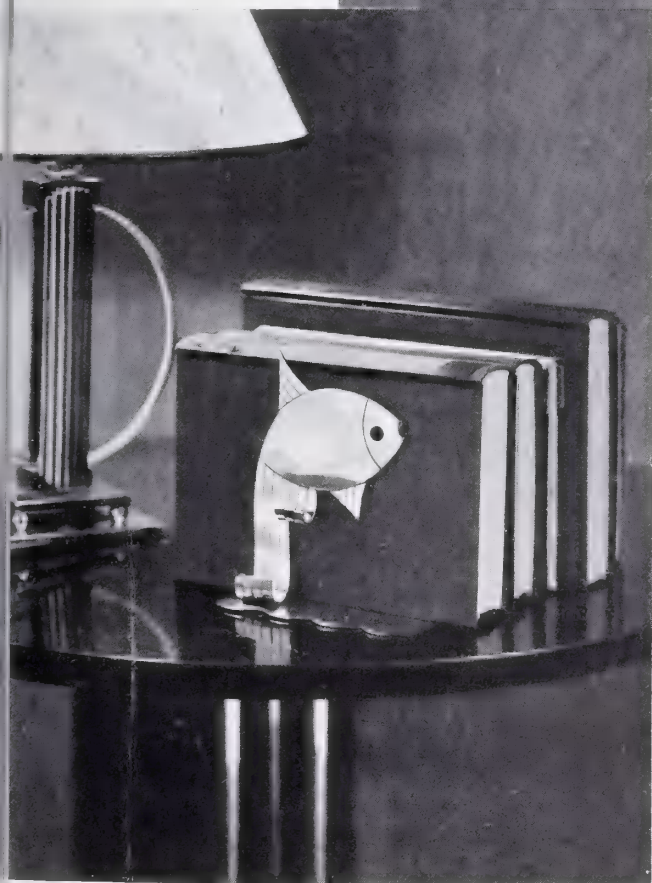
ALMOST EVERY HOBBY can be reflected today in our choice of book ends, from the pastime of the jungle hunter to the pursuits of the Victorian-minded. The elephant above, whether or not he serves as a pleasant reminder of South African adventures, makes a very adequate support for a row of books and, in mottled gray, brown, and green stoneware, a very pleasing one as well. Courtesy of Royal Copenhagen Porcelain, Inc.

THE EIGHTEENTH-CENTURY TIBETAN BRONZE Buddhas from some pagan temple are lovely with their tarnished gold color and their delicate detail. Since they are well weighted, they are especially suitable for large books. Courtesy of Yamanaka





A PAIR OF LACQUERED LETTER HOLDERS in black and gold, if weighted, will serve to support books on a desk as well as their original purpose of a transient letter file. Courtesy of Jones and Erwin



LIKE FISH OUT OF WATER among the Victorian objects on this page are the book ends at the left of chromium plate. They will be very much at home, however, in the suggested modern setting. Courtesy of Rena Rosenthal



FROM ESTEEM TO SCORN and now a return to favor (in some quarters) is the history of such objects as the white bisque hand vases on the whatnot at the right. These will also do double duty if weighted. Courtesy of Bruce Buttfield



# CACTUS ENCHANTMENT

*The Natural Desert Gardens of the Southwest*

*offer Instruction and Stimulation, as well as*

*those that are Man-Made*

BY MARTHA FISCHER

DESCRIPTIONS of outstanding man-made gardens are constantly being launched into print for our instruction and stimulation. And, as we know, they notably achieve their ends. It has often, therefore, seemed to me a glaring omission that various outstanding gardens of Nature's planning should not be given a like consideration. Even André Le Nôtre, that greatest master of formal gardening, gave Nature, as a garden planner, due recognition. He always included, you remember, even if only for a foil, certain pieces of untouched forest in the plans of his monumental 'outdoor drawing-rooms.'



*SPRING in the desert garden is a tawny enchantress wearing among other jewels the clustered ivory balls of the yucca*

The unique and breath-taking beauty of one of the outstanding gardens of Nature's planning seems to clamor for rehearsal at this particular time, and that garden is the cactus desert region of our Southwest.

The cactus as a decorative plant has been in high favor for some time now. It bids fair to continue so, since the Modernists have adopted it fairly as an earmark of their creations in decoration, both in and out of doors. When intelligently handled, this fantastically shaped, half-unreal-seeming plant denizen of the dry places yields a unique enchantment achieved by few other members of the vegetable world. Lacking that intelligence of handling, few plants can be more dismal. A renewal of the mental picture, therefore, of that place of faërie that Nature has created with her cactus planting should help us toward greater success with our own — whether the latter be in an out-of-door garden or in the restricted area of a receptacle suited to the library table or the glass shelves of a sunroom window.

Let us consider the desert region of our Southwest, therefore, as a garden. And let us consider the whole picture, so that its physical beauties and its spiritual quality — an understanding of the latter of which is so highly necessary for a sympathetic handling of its plant life — may be equally felt.

As we all know, this cactus garden of Nature's planning covers an area of hundreds of square miles. It comprises mountain and mesa lands, and widespread valleys. It lies, the year round, in a shimmer of gilding, rarely failing sunlight, under a canopy of sky, deeply turquoise or sapphire-blue. Across this canopy, all day and all night long, voyage great fleets of clouds of, visually, three dimensions. Their habitual color is, paradoxically, the white of sea foam or of oyster shells. The floor of the garden is endlessly stretching puma-colored sand. On its horizon undulate low mountains.

This much for the garden's setting.

As to its planting, let us begin by saying these few things. Never was color in a garden



*THE GIANT SAGUARO, the cactus of branched and uplifted arms like a huge candelabra. Here it is seen about its maximum height of fifty feet*

planned more subtly! Never were plant forms more diverse! Never were there more telling contrasts of color and form!

The genius of that portion of Nature's cactus garden which we are considering here is the giant saguaro. This is that cactus of branched, uplifted arms that gives the effect of a gigantic candelabra. It is as thick as a birch, in the trunk. In order to see its highest tip from below, one must tilt one's head far back. There is about this cactus a stateliness, a feeling, perhaps unconsciously engendered by a haunting resemblance to the seven-branched candelabra of the Jews, dedication to rites and ceremonies. The sight of this cactus, marching up a mountain side in solemn squads, the feel of it accompanying one always in stately rhythms beside even the most recklessly driven automobile, engender a sensation of insufficiency before forces immutable and not comprehensible. All the other desert plant forms would seem to have been planned to soften a little the severe majesty — as graciousness is assumed by royalty to mitigate its formidableness. They would, further, seem to be planned to mitigate the vertical insistence of its line. The tortured grotesqueries of the cholla, the uncanny suggestion of motion of the nopal — whose fleshy oval pads seem always to be lumbering heavily upward, one above the other, — the waving, long whip ends of the ocotillo, the seven-dwarf rotundity of the bisnaga, the clustered sword blades of the



as, the laciness of the creosote bush, the weeping droop of the mesquites and acacias—all these would seem to be designed toward these two ends. Need it be suggested here lies an important hint for one's own pots at cactus arrangement?

There are other forces in Nature's cactus garden working to the same purposes of sobering austerity. There is the desert wind, engendering constant motion—the constant and ever-present desert wind! It runs its fingers through the creosote's hair. It fully causes unexpected flurries among

wings and in winged gleams of tender color. All these latter, extraneous effects we may or may not have, in measure, in our out-of-door cactus garden, according to our habitat. The visualization of them, even in connection with our indoor cactus planting, will surely help to give a measure of cunning to our hands that may lift that planting from the state of the dismal to that of the magical, to which allusion has been made.

As to the color of the planting of this garden of Nature's planning, it merits an earnest consideration on the part of those who

very different matter. That is the spring.

Let us take full stock of the spring in her desert garb. Thus her necessarily more meagre touch in the restricted scope of our out-of-door cactus planting, thus even the one flaunting blossom that may be her expression in our indoor cactus garden, will be made the greatest delight for us through the resplendent vision they call up of her, stepping free across the wide areas of Nature's similar garden.

The spring in Nature's desert garden is not the pale and rapt-eyed maiden genius of our

*Photograph by Emelie Danielson*



THE POPULARITY OF CACTUS GARDENS has spread all over the world. These receptacles, which come in separate units, can be fitted together to make an almost endless variety of forms. They are of Gustavberg pottery, varying in color from chartreuse, light blue, lavender, to the many other shades of the different varieties of cactus, and were displayed at the exhibition at Stockholm last summer

scotillo whips. It kisses the cups, the stars, the delicate clusters of the spring flowers with tenderest lips. It creates among the yucca swords, along the height of the saguaro, sudden vibrations. And there those great cloud masses that ever sail the sky to destinations other than the west. Their contribution is the shadows, moving, ever-changing areas of shadows, play through all the sunlit and moonlit spaces, over the saguaro and its satellites, like those thrown by a dancer.

So, may not bird notes and bird motion be a humanizing influence over a certain quality in the personality of a garden? That influence is present in this cactus garden in the little chinkings and cheepings, full bursts of song, and constantly redoubled mourning calls, in soft flutterings of

would plant cactus. The saguaro being the predominating unit of vegetation in it, the grayed blue-green of its fluted trunk offers strongest relief to the desert sand's dun-golds, rusts, and tarnished coppers. And so that grayed blue-green would seem to be the basic color to which all the other greens of this mammoth cactus garden had been keyed. These are the whitish greens, the yellowish greens, the blue-greens of the other cacti, the shellacked dark greens, the white-powdered greens of the creosote, the rabbit brush, the mesquites, sagebrush, and the hundreds of other low-growing desert shrubs, perennials and annuals. Beautiful this color is, and managed with great genius for half tones and overtones. It is the color of this desert garden through three quarters of the year. The other quarter? That is a

eastern and our northern country. Here the spring is a tawny enchantress come up from the semi-tropics, who has decked herself with coffersful of dully gleaming jewels and scarves of smouldering richness. The flowers of the cacti are the mammoth jewels, surely of Thousand and One Nights affiliation. They form a diadem of pearl and topaz for the saguaro, changing quickly, however, to the glowing rubies of its wide-split, ripened fruit. On the bisnaga they are a crown of palest amber or of amber flushing to rose. It is the cholla and the hedgehog cactus that are gorgeous with studdings of gigantic jewel flowers of topaz, amethyst, and garnet. The mesquites and acacias drip pearly tassels whose unpretentiousness of appearance among this flaunting collection is made up for by the sweetest of perfumes. Among the





THE SLENDER WHIP ENDS  
the ocotillo swaying in  
wind suggest tropical de  
sea life. Here the plant  
strikingly silhouetted agai  
one of the cottages of  
Quinta at Indio in  
California desert

THE YUCCA, even when not in  
bloom, is an arresting denizen  
of the desert. This photo-  
graph was also taken in the  
neighborhood of Indio



dark leaves of the creosote shine enameled stars of yellow. The yuccas droop clustered bells of ivory.

Below this sumptuousness of display the desert floor is embroidered richly, colorfully, with smaller flowers. There are the coral cups of desert mallow and wild hollyhock, the blue and pinky-mauve racemes of lupines. There are buttercup-hued daisies, lilac sand-verbenas, Persian-blue wild heliotrope, with further hundreds of varieties of desert wild flowers. In appearance these smaller contributions to the glory of the blooming desert are of an almost ephemeral delicacy. They spring, however, from a forbidding desert soil and successfully do battle with the

desert drought. Picture to yourself myriads of California poppies flung for miles like a deep golden scarf across this desert garden's bosom! Or visualize the same quantity of mariposas, like a burnt-orange mantle in area numbering square miles, dropped down upon its floor! There are yet two plants whose flowering adds its portion of splendor to the ensemble. These are the ocotillo, each of whose long whip ends burns, in the spring, as with a Pentecostal flame, and the palo-verde along the washes, whose mass of bloom, in flowering time, lights up at intervals this garden of Nature's planning, as with veritable splashes of the spilled essence of sunshine.

There is a contradiction in the person of this cactus garden of Nature's accompaniment that endows it with the piquancy a condition gives to a human personality. well to let the remembrance of this haunting background of our mind when we are struggling with our cactus-planting problem. For instance, if you have an imagination is in working order, there is that about planting of this driest of gardens that sometimes, from certain angles, give you the feeling that it might indeed be the bottom of a tropic sea. There are, in the first place, the rolling pale sand stretches, the unevenness of the garden's pebbly floor, so like the sea. Also there is the (Continued on page 257)





## MASSACHUSETTS GARDEN AT THE HEIGHT OF THE SEASON

MARY P. CUNNINGHAM, LANDSCAPE ARCHITECT

IN JUNE, at the height of its bloom, this garden is replete with iris, peony, daylily, columbine, and Harison's yellow rose. It is a garden where details count because it is so intimately connected with the house. Recently the garden has been remodeled to make this connection a closer one. Where formerly eleven steps led from

the first floor piazza to the ground below and there was no direct link between living-rooms and garden, now a shorter flight leads to a flagged terrace which is brought into the garden area by prolonging a side path and placing the steps from the terrace on axis with this. The garden of Mrs. Brackley Shaw in Chestnut Hill





## BOOKS WILL MAKE YOUR GARDEN GROW

*Old Reliables and Several Newcomers are among the Indispensable Books for the Garden Lover*

BY DORIS S. PATEE

A HOUSE full of books and a garden of flowers' has always expressed perfection to one who loves both gardens and books. To any serious gardener a library of garden books is essential. In the spring at the brink of the planting season he reads the garden manuals for practical information. During the summer he refers to his garden library to solve everyday problems and to check his own results with those of others. As the actual garden season passes he finds in his books explanations of this year's successes or failures and suggestions for the new season. During the winter a garden library is a delight. Then the busy gardener has more time to follow out trails of special interest and to explore further into the backgrounds of gardening.

Mrs. Francis King, one of America's foremost gardeners, has said, 'Let us beg the gardener to fill his shelves with fine garden publications as eagerly as he would furnish his garden beds with plants, that his borders may reflect a well-stocked mind, and his pleasure in his flowers increase a thousand fold.' There is a great array of garden literature to-day. Many publishers issue sets of garden manuals which promise all the necessary information to the amateur gardener for the cultivation of his home grounds. Well-known authorities write books on individual flowers and special types of gardening. Enthusiastic and successful gardeners offer stories of their gardens full of suggestions which the reader can carry out in his own plot. Someone has said, 'The time has come when to have a garden and not write about it is to be notorious.' It is more unusual to-day, however, to have a garden and not read

about it. A good garden library is as essential equipment as hoes, rakes, and fertilizers. These garden implements are needed only for a few months in the year, but the library is useful the year round.

IN choosing a garden library, just as in building a personal collection of books, one selects a certain number of background books, the framework of the library, and then adds to that the books which meet his individual interests. The reference shelf is bound to change as the art of gardening progresses. Each year books appear based on recent experiments in gardening which must replace certain other volumes heretofore invaluable. There are the entertaining books for a garden lover's recreational reading as well as the more serious books — the scientific studies of plant varieties and the development of garden design. To every gardener who respects his profession a representative selection of all of these types of garden literature is a constant source of information, inspiration, and pleasure.

In this discussion it is possible to mention only a few of those books which may be termed 'old reliables' — some which have a special appeal to the writer — and to emphasize the outstanding new publications. Many prescribed lists begin with L. H. Bailey's *Standard Cyclopedia of Horticulture*, and certainly these volumes are a mine of useful information and the set is quite essential to any complete garden library. However, for a more modest collector, at the start a first book might be Mr. Bailey's *Manual of Gardening*, which includes most necessary

information for the amateur. This book is a general introduction to gardening; it gives the basic principles of garden design; it deals with plant materials — shrubs, flowers, vegetables; its suggestions are practical, definite, and reliable. This book of sound knowledge combined with *Colour Schemes for the Flower Garden*, a book of beauty and color in the garden, by Gertrude Jekyll, the well-known English writer on gardens, makes a perfect keystone for a garden library.

A FEW books on landscaping the home grounds come next, for dividing the garden area, arranging plantings for mass effect, relating house to grounds — all this is the first consideration of the home owner. One of the most complete books on this subject, with information adapted to planting conditions from Florida to California, is *The Complete Garden*, by A. D. Taylor. The first part of this book is given over to the main principles of landscape gardening; the second half has plant lists with selections for various landscape uses. Much more simple and informal, but equally valuable for one who does not plan elaborate schemes, is Mrs. Francis King's *The Little Garden*, which treats of the whole home grounds in language as entertaining as a novel, but offers at the same time just the needed information. Among the new books, *Landscaping the Home Grounds*, by L. W. Ramsey, is an excellent one. It is full of concrete suggestions and valuable ideas for home plots of every size and situation. An older book, but one which has proved its usefulness over a long period of time, is (Continued on page 28)





## VARIETY OF FORM AND ABUNDANCE OF BLOOM WITHIN A SMALL AREA

*The Garden of Mrs. Henry V. Greenough, Brookline, Massachusetts*

ELLEN SHIPMAN, LANDSCAPE ARCHITECT

LOOKING toward the house from the perennial garden. Cedars accent the entrance to this garden from the walled terrace, as do also the old English lead peacocks on the low posts. In the spring this garden is filled with a mass

of bulbs. This view was taken in midsummer when such annuals as gladiolus, heliotrope, petunias, and zinnias had replaced the early summer perennials. In the background there are fall asters and boltonia for later bloom

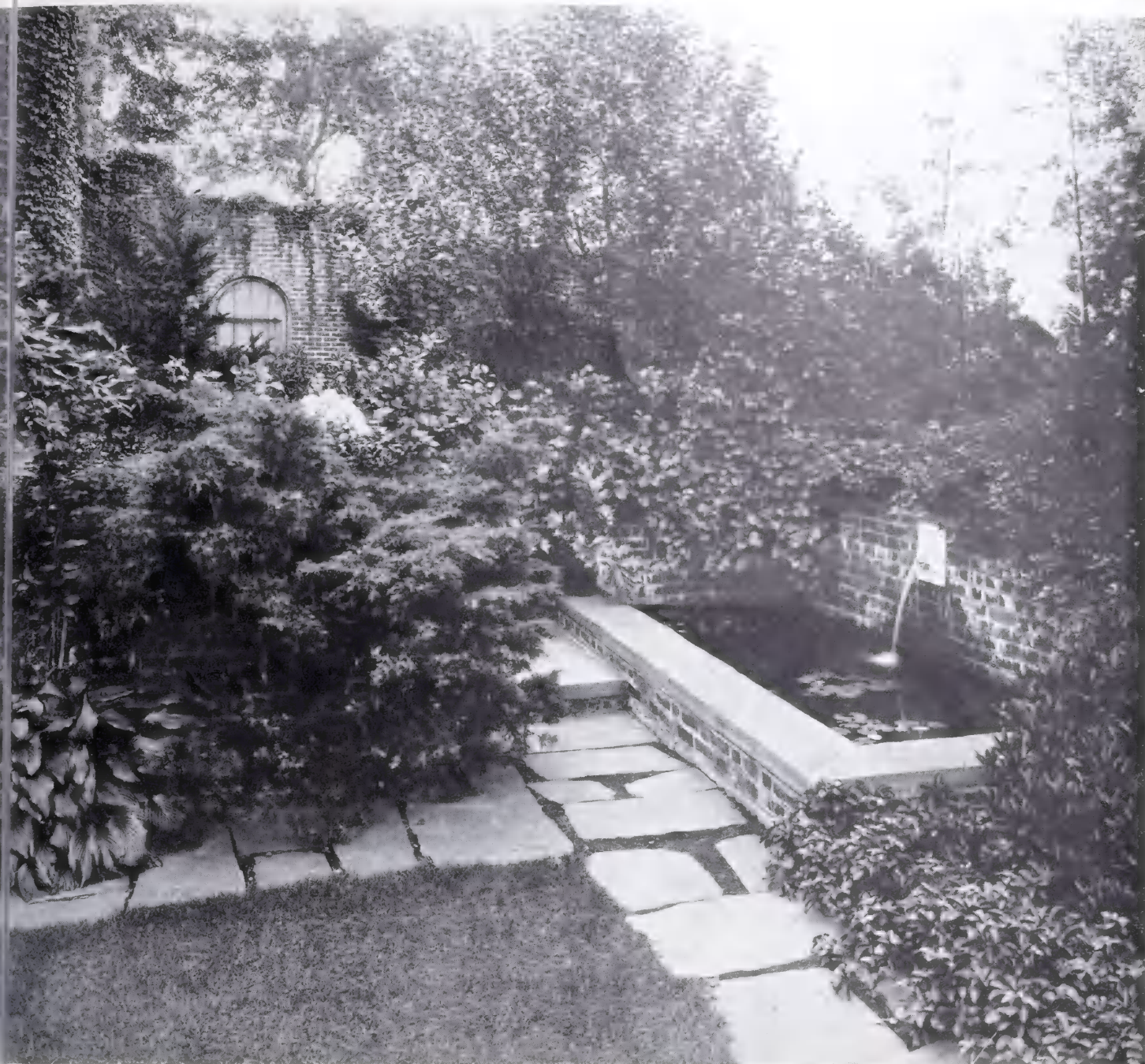




## LEAD AND STONE FOUNTAIN IN THE PERENNIAL GARDEN

*AT one end of the perennial garden is this beautiful lead and stone fountain against a vine-clad wall which is here marked by a flat arch. Around the fountain is a graceful planting of two accenting cedars, with bulbs, peonies, lilies, and gladiolus in spring and early summer, and asters in the fall. The flower beds are bordered by a low yew hedge, and a walk of irregularly laid paving leads to the fountain*





## LOW POOL ON THE NORTH SIDE OF THE HOUSE

*ON the north side of the house is a small evergreen garden which is separated from the street by a high wall and from the neighboring lot by a thick planting of evergreen trees and shrubs. Here are planted juniper, large bush euonymus, pachysandra, small-leaf euonymus, yew, plantainlily, standard Buddleia, and small rhododendrons*





## WILD GARDEN AND RILL SKILLFULLY SCREENED

WELL screened from the more formal gardens as well as from the street and adjoining lot, this wild garden is an unusual feature to find in the heart of a well-settled community. Mountain-ash, arborvitae, hemlock, dogwood, laurel, rhododendron, and viburnum serve as the screen, while bigleaf saxifrage, calla lilies, waterlilies, iris, eupatorium, *Shortia*, and other native creeping wood- and water-loving plants grow in the rock crevices and by the pool.



# THE DESIGN AND CONSTRUCTION OF GARDEN POOLS

*...ing from the Simple to the Elaborate  
there is an Appropriate Pool  
for Every Garden*

BY JAMES BUSH-BROWN



**W**ATER is the symbol of life. It is what makes all life possible. And to the flowers themselves water is the element which contributes most to the contentment of the garden. Indeed, in Persia and Northern Africa, where a garden is a highly prized oasis in an arid land and is con-

sidered a paradise, water is indispensable. The very sound of a trickling fountain is music to senses accustomed to the barren dryness of the outer world.

The idea of a fountain or a pool as a garden feature was brought to Europe by the returning crusaders after their intermittent contacts

with the older and more artistic civilization of the East. And even in the comparative dampness of England and Scotland the fountain idea has persisted, although with less elaboration and emphasis than in Italy and Spain.

Besides the original function of providing refreshment in hot weather and cooling the air, the garden pool fulfills a distinctly decorative purpose. Set in a frame of stone, the gleaming mirror of its surface becomes an object of attention. It is a fitting foreground for a piece of sculpture; it is a dominant object as the central feature of a garden, and it may also be used as a terminal motive for a major or minor axis. Moreover its usefulness and charm can be heightened by making it the habitation of fish and of water-loving plants.

The decisions which are of primary importance in the design of a garden pool are the size, the shape, the material to be used for coping, the depth of the water, and the color of the bottom. Whatever its function, the size of the pool should be in scale as a detail of the garden design, and it should harmonize with its surroundings. Its setting

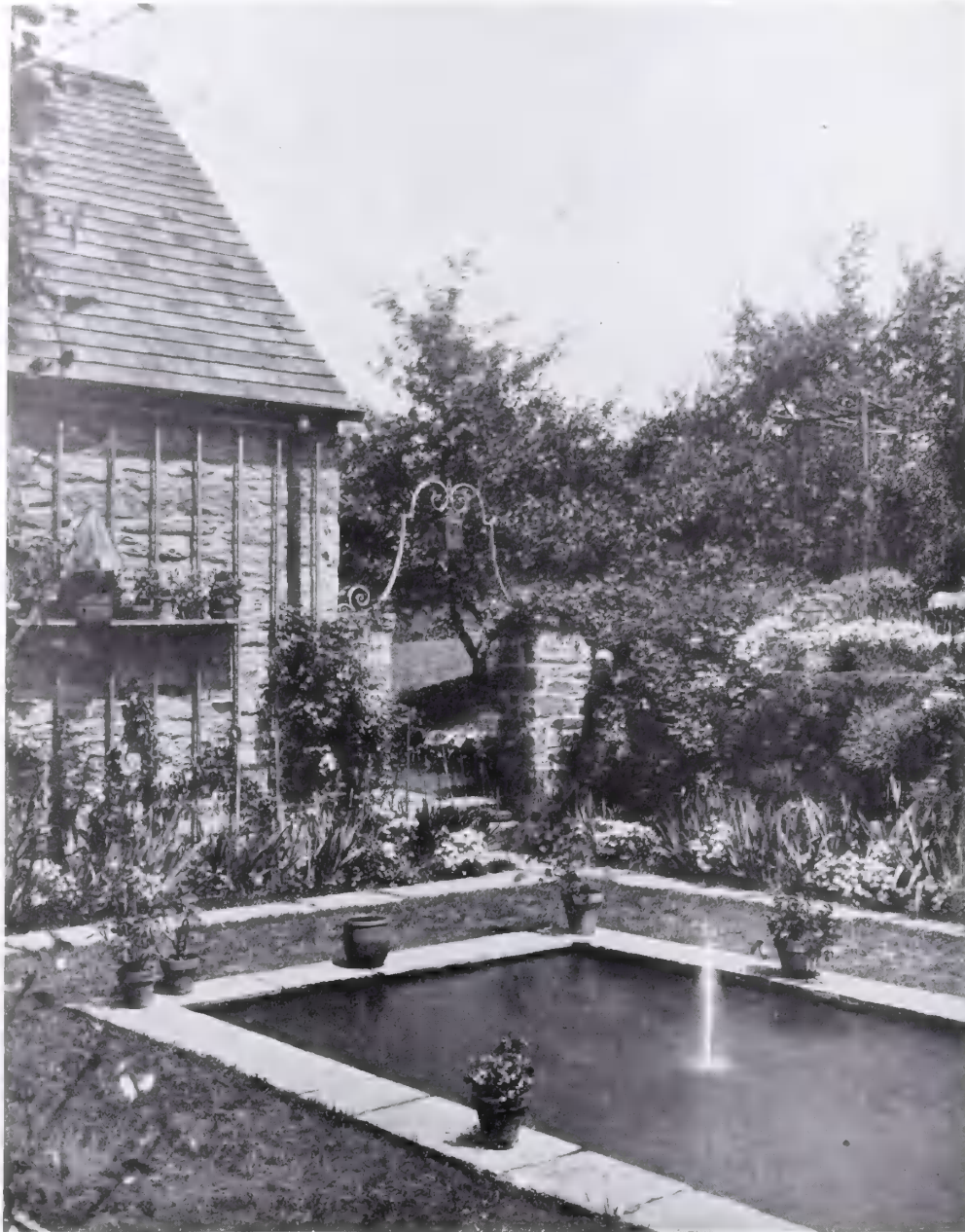
*THIS SMALL POOL (above) in the garden of the author is an excellent example of an inexpensive form of this garden feature. The construction details shown on a following page are of this pool*



*TWO POOLS ON DIFFERENT LEVELS enhance the beauty of this delightful vista in a garden near Philadelphia. The upper one, most plainly seen in the illustration, is simply but satisfactorily planted and has a low figure which does not interrupt the view. Oglesby Paul, Landscape Architect*



Photograph by Harold Donaldson Eberlein



A POOL WITH A COPING OF FLAGSTONES. *The one at the left is attractive with potted plants placed along its edge. The garden of Mr. and Mrs. W. Pope Barney, Rye Valley, Pennsylvania. W. Pope Barney, Architect*

interesting and attractive as a coping than most other materials. It has become of the fashion within recent years to paint the bottom and sometimes both the bottom and the sides of garden pools. If the bottom is painted black, it gives an appearance of much greater depth. Blue, which gives a reflection of soft spring skies, is probably the most popular color, and the effect is of a very lovely. Care must be taken, however, not to use too harsh a tone.

Fortunately for the small-home owner, a garden pool need not be an elaborate or expensive thing. A pool of small size can be constructed for a very modest sum and much of the labor can often be done by the owner of the garden. The pool shown in the illustration at the top of page 263 measures five by eight feet and was constructed for a total cost of twenty-four dollars. This sum included both materials and labor. And when one is considering the construction of a pool, it must be borne in mind that the first cost is usually the last. A pool is a very permanent feature requiring little or no upkeep, and is something which, when it is once finished, will be a source of joy and satisfaction for years to come.

THE primary considerations of construction are water-tightness, stability, drainage, water supply, and the control of inlet, outlet, and overflow. The pool must be so constructed that it will hold water. It must

Photograph by Mattie Edwards Housh

be in patterned paving or in turf and its relation to the trees and flowers about it should be carefully studied. The shape will depend very largely upon the general plan of the garden and upon the personal preference of the owner. In some gardens a round pool would be the only logical thing, while in other gardens a square or oblong pool would be more in keeping with the general scheme. The material to be used for the coping is, again, largely a matter of choice. A simple flagstone coping is always pleasant and is particularly suitable for small gardens of somewhat informal character. For the more formal and elaborate garden a coping of cut stone might be preferred. Colored tiles are very decorative and lovely, and they may also be used as a complete lining for the pool. Concrete may be used, but it is decidedly less

APPROPRIATE FOR A LARGER and more formal garden is this round pool with a coping of cut stone unadorned with planting. In the garden of Mr. and Mrs. Isaac T. Starr, Chestnut Hill, Pennsylvania. Charles A. Platt, Landscape Architect





Photograph by James Bush-Brown

so there will be no heaving due to the action of frost, as this might crack the shell and throw the coping out of level. The walls of the pool are essentially retaining walls and each should be built strong enough to withstand the soil pressure and the pressure of the water when the pool is empty. The ground surrounding the pool must be absolutely level. This is a point of considerable importance, as when a pool is constructed on ground which is only slightly uneven the result is very unsatisfactory. In a case of this sort it is necessary either to raise the coping on one side or to allow the surface of the water to follow the appearance of being in a tilted dish. Concrete is the best material for the construction of pools, being used for both the sides and the bottom. The floor of the pool should be five inches thick and the walls five inches. For very large pools these figures should be slightly increased. It is not necessary to reënforce the sides of small pools. In the construction of a pool more than fifteen feet in length, however, steel reinforcement should be used in order to maintain the concrete in a monolith against varying pressures.

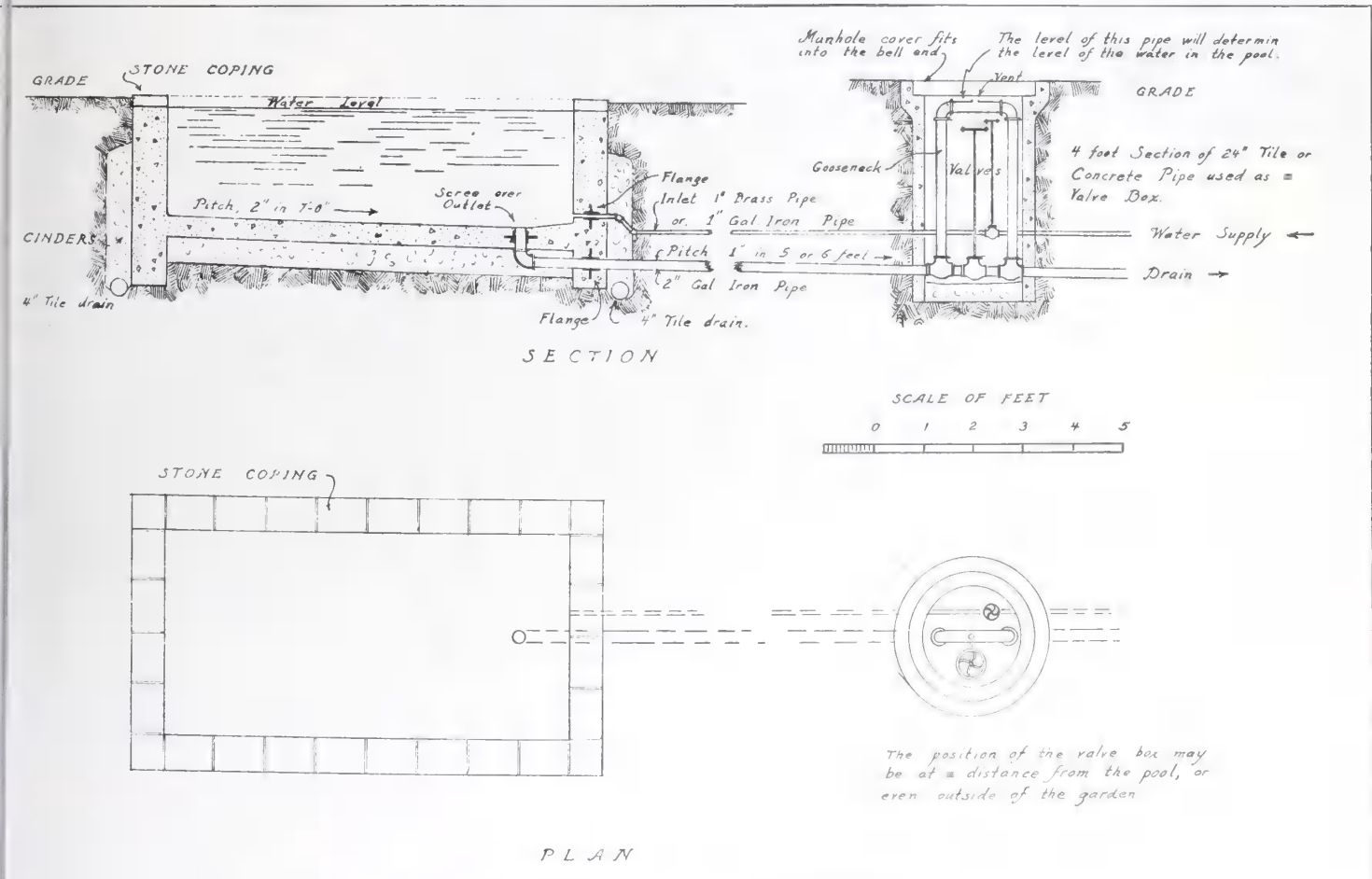
The soil should be excavated to a depth of from twelve to eighteen inches below the proposed floor level of the pool. The sides of the excavation should be vertical and in line with the outside wall of the pool. A layer of cinders should be spread over the bottom of the excavation and tamped firmly into place. When they are sprinkled with water it will help the mass to settle. The cinders will act as a



THIS ROUND POOL is an appropriate centre for a circular sunken garden. The stone coping is especially interesting. The garden of Mr. and Mrs. George Willing, Jr., Chestnut Hill, Pennsylvania

drain and will keep the ground water away from the under surface of the concrete, thus reducing the risk of heaving due to the action of frost. In light sandy soil only a few inches of cinders will be necessary, while in soils of a heavy, clay texture a layer twelve inches in depth is none too much.

After the excavation has been completed, the wooden forms should be constructed. They must be built in such a way that no part of the form is in contact with either the sides or the floor of the pit. This is done by suspending the framework from beams extending across the (Continued on page 303)



PLAN AND CONSTRUCTION DETAILS of the small oblong pool shown at the top of page 263





A VIEW FROM THE RUSTIC SUMMERHOUSE toward the open space under the cherry tree carpeted with daffodils. Pictured in May, only spring flowers are in evidence against a background of shrubs and evergreens.

## A GARDEN THAT STARTS WITH THE EARLY SPRING

*The Garden of Mrs. A. N. Ladd, Greenwich, Connecticut*

BY LILIAN C. ALDERSON

IMAGINE a rectangular area of some three acres, with no particular interest or character other than a natural slope from north to south, miraculously converted into a fairyland of enchanting loveliness. Yet this jewel of a garden has not sprung into being overnight, but is rather the result of several years of imaginative thinking and planning. Originally intended for a bird sanctuary, the broad outlines of the planting of this area

were laid down with the basic idea of shelter and seclusion. Tall sugar maples along the boundaries block out the road, and in front of them irregular groupings of spruce and pine fill in empty spaces and form a background for the many flowering trees and shrubs. A winding path of stepping-stones leads through the centre of the planting, and from this diverging side trails wander off further into the secret recesses of the garden.

Fastened to the trees are houses to suit most fastidious feathered visitor: simple pent-roof shelters with tiny openings for wrens, hollow tree stems for downy woodpeckers, and flat covered trays for robins.

In spring the white blossoms of the flowering plum, cherry, and pear fill the air with fragrance and the early perennials are glimpsed through the snowy lacework of their branches. A variety of shrubs and summer flowers follow after, and in autumn the same shrubs offer a feast of berries: white clusters of panicked dogwood, luscious red and yellow berries of the bush hollyhock, and the juicy blue-black fruit of Oregon hollygrape. Even in midwinter the scarlet berries of the barberry, rock cotoneaster, and Japanese yew shine through the snow.

When the house was built it settled down cosily into the picture, providing the human touch needed to convert this lovable landscape into a garden. The house is of the Gloucestershire type found in the Cotswolds: long and low, with a flowing roof line and several large units of casement windows. Some of the windows have blue shutters that blend with the soft tones of the flagstone terrace. The chimney pots are clustered tall brick chimneys that add height to the picture and serve to unite the varying levels. From the living-room windows, the branches of the cherry trees seem to nod and form an archway over the entrance to the garden.

Stepping-stones lead from the stone terrace across a restful greensward. The rustic summerhouse under the old apple tree, the massive stone seat under the mulberry, and the cherry trees are the only architectural features. From here, one may look further into the detail of the planting and envisage the beauty of the garden.

The foreground is treated as a rock garden with masses of double white Arabis, white Veronica, and gray cerastium growing between the stones. The open space under the cherry trees is carpeted with daffodils, while the shady places are covered with periwinkle and pachysandra. Between them the intricate green tips of the Hosta are peeping through. The rose-pink clusters of daphne are fragrant on the air, and the dark green leaves contrast with the light shades of Sedum found here in variety.

The general scheme reminds one of a valley with the planting graded down to a walk running through the centre. All over the garden the rocks play a prominent part, yet the effect of different levels is rather the result of planting.

The photographs shown were taken the first week in May when some of the perennials

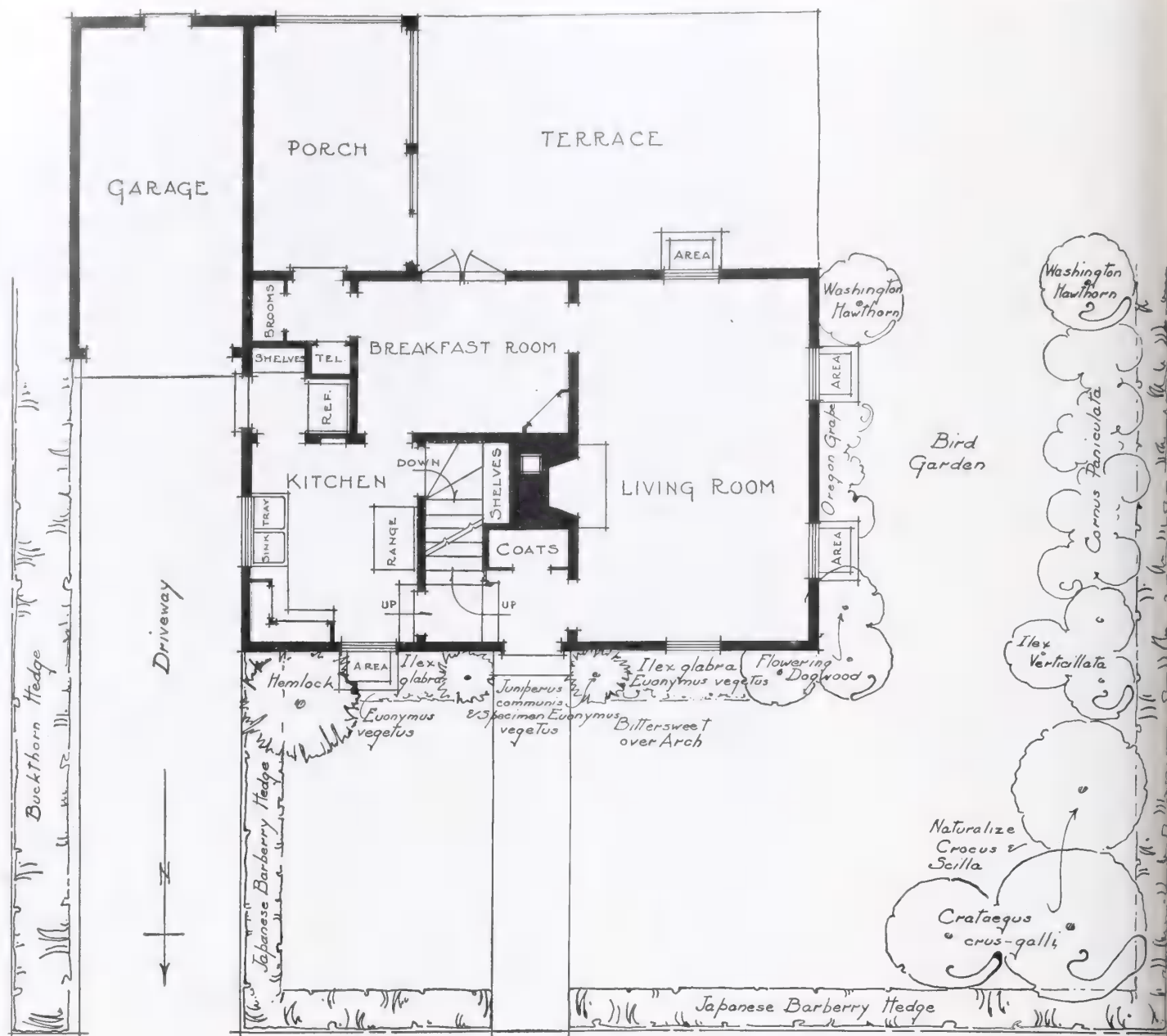


arely showing and the picture was com-  
 of bulbs and spring flowers against a  
 round of shrubs and evergreens.  
 Either side of the walk runs a border of  
 ate pansies and English daisies backed  
 id ranks of sturdy little Muscari, the  
 hyacinth, heavenly blue. This wavy  
 further emphasized by a belt of iris and  
 the latter barely showing at the time  
 ing the photographs. The space be-  
 the iris and border planting is filled in  
 ha gold and white garland of narcissi,  
 together with clusters of giant daffo-  
 mperor and King Alfred, their yellow  
 ets heralding the coming of the summer  
 s. Sprays of yellow forsythia, silhou-  
 against the dark green of the Mugho  
 intensify the effect of sunshine.  
 ydering down a side trail, we happen  
 an exquisite bit of color displayed by  
 rooping *Spiraea vanhouttei*, Murillo  
 under cover of the flowering peach  
 y and the rich yellow Empress daffodil.  
 or the radiant beauty of the spring flow-  
 ts faded there follows a brief pause, just  
 ough to give the early perennials time  
 n their flowers, and for the devoted  
 er to put out his annuals. Now the  
 ades predominate, pastel columbines,  
 nd white lupines, and pink chrysan-  
 ms against a band of dark purple iris,  
 by clumps of pale bluish peony. These  
 lowed in turn by a riot of summer  
 of uncommon color value. The rich,  
 ed of B. Comte phlox enhances the  
 ing salmon-pink of Elizabeth Camp-  
 while *Veronica longifolia subsessilis*  
 s a foil for both. Lemon-hued calen-  
 nd dark blue verbena, with the intense  
*Verbena venosa*, crowd one an-  
 along the (Continued on page 314)



FLAGGED PATHWAYS bordered by flowers wander through the garden, and on either side irregular groupings of spruce and pine fill in the empty spaces and form a background for flowering trees and shrubs





## PLANTING THE HOUSE FOR THE BUSINESS WOMAN

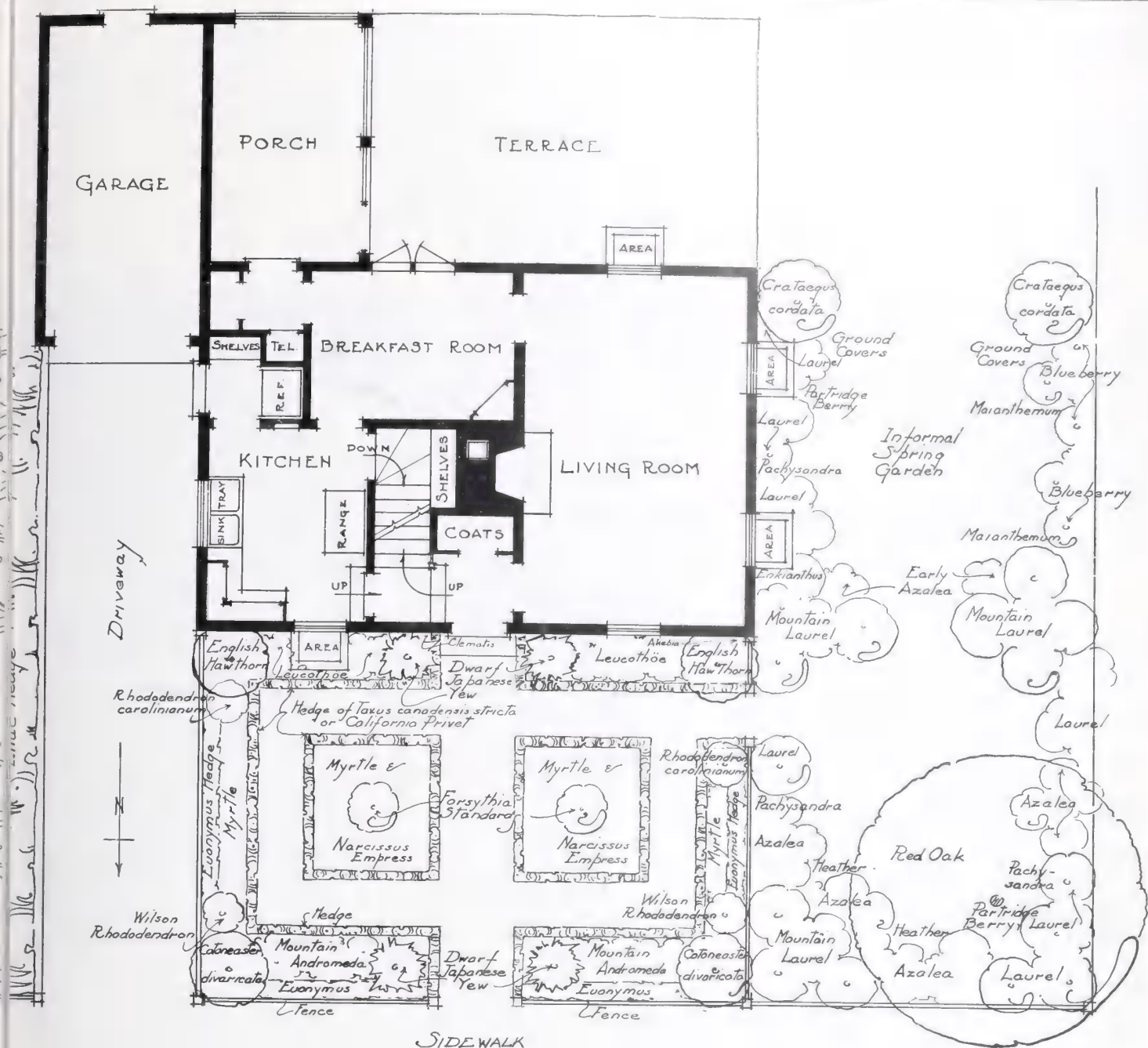
### AN INEXPENSIVE PLANTING PLAN

AND A

### MORE ELABORATE ONE

THIS house designed for a business woman by the House Beautiful Builders' Service Bureau was illustrated in our last issue. Here are shown two planting plans for the area immediately about the house, the one on this page showing a very simple scheme which, while it can be carried out inexpensively, yet will give the house an adequate and effective setting. A hedge-enclosed lawn with shrub planting at one corner and at the other end of the house, foundation planting, and a higher hedge bordering the lot constitute this setting. For the hedge around the lot Japanese barberry is used, one of the most dependable shrubs for this purpose. Buckthorn makes an effective screen at the left boundary, and hawthorns, Ilex, dogwood at the right. At one corner of the house is a hemlock tree, and at the other a flowering dogwood. At each side of the door are junipers for accent, with specimen *Euonymus radicans vegetus* to fill in at the base, and Japanese barberry, a small-leaf evergreen, to provide a more neutral effect. The shrubs at the end of the house are selected with special thought of the birds. Under the shrubs such spring bulbs as crocus and Scilla may be naturalized. The total cost of the plant materials for this scheme, based on small to medium sizes, is slightly over \$150.





is planting as well as the first one it is assumed that the house faces south, so that the principal effects are obtained with evergreens. Here a dooryard garden is planned, enclosed by a picket fence against which an evergreen yew hedge. Cotoneaster, rhododendrons, leucothoe, Andromeda, and other shade-loving evergreens are planted in the borders and the two central beds, which are hedged with *Taxus canadensis stricta*, a variety of Canadian yew. Dwarf Japanese yew gives formal accents on each side of the door and standard forsythia in each of the central beds. The driveway is bordered by a lilac hedge, while the area at the right of the house, which is also separated from the street by a picket fence, has a garden of spring-flowering shrubs as laurel, azalea, and blueberry. Under these are planted Maianthemum, heather, pachysandra, and partridgeberry as ground covers. The total cost of the plant material for this scheme is \$17. This includes \$18.90 for the yew hedge. This plant, a rich deep green color, evergreen, and entirely hardy, makes one of the loveliest low hedges possible. It is slow-growing and so superior to Japanese yew. Only the Japanese yew can be compared to it. It is well worth the cost if it can be included in the budget. If it cannot, California privet can be substituted. This is the best evergreen and will make a dense growth if kept clipped. Next month a scheme for the same house assumed to face south will be given.





# WHAT WE ACCOMPLISHED IN THREE YEARS IN OUR GARDEN IN SOUTHERN CALIFORNIA

BY ANNE GALLI

Photographs by Heller



AT THE END OF THE GRASS PANEL is a small pool set in a circle of brick paving. This pool has a simple rim one foot high on which are set pots of pansies, primroses, and stock in winter, and in summer Geraniums, petunias, and verbenas

SOUTHERN CALIFORNIA, so often pictured as the gardener's paradise, which in so many respects it is, presents nevertheless several problems which are the direct result of its unique character. Prolonged summer conditions, with a corresponding lack of a rest period, mean certain difficulties in the growing of perennials and even of annuals that must be taken into consideration.

But trees and shrubs in infinite variety do grow with marvelous rapidity and luxuriance, and after all, there is much to be said for a climate where one can sit under one's own vine and fig tree and pick the fruit too — apricots, peaches, nectarines, persimmons, and avocados as well, in less than three years from the day they were planted as little whips of green. In this short length of time the pepper, acacia, sycamore, have attained such height

and such spread of branches as are incredible. One of the heaviest, most incessant tasks we have is keeping these rampant growers cut back so they will not entirely smother us and the smaller occupants of the garden.

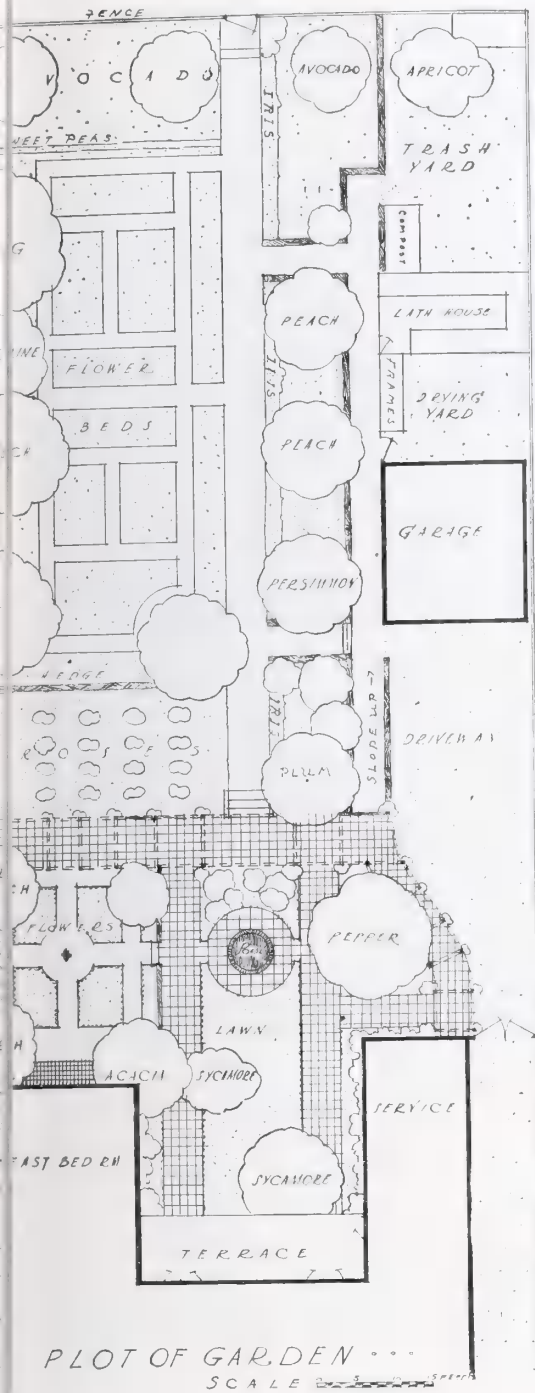
The garden, on a city lot 75 feet x 220 feet, was begun the spring of 1927 soon after the house was built. One of the pleasantest things about it all is that we have n't finished it yet, and there are still many possibilities for more work, more planting and construction, still bare places that can later be made into small garden spots.

It is impossible to write impersonally of this garden, and the reader must excuse the ubiquitous 'I' and 'we,' for we have done with our own hands every bit of the planting and almost all the construction work, such as bricklaying for paths and walls, grading,

erection of the pergola, pool, and end other odd jobs. We keep the garden going too, without any help.

The lot, without a tree or bush of any kind, seemed to be level, but a slight slope toward the rear made it possible for us to do a little grading and thus create somewhat the effect of a sunken garden in the rear. The front yard we will hastily pass over, there is nothing of special interest there except the really lovely and unbroken view across the street and into the valley of Arroyo Seco. Tall native sycamore trees, crooked as we could find, now shade the front of the house from the western sun, and a row of *Pittosporum tobira* across the lot gave me privacy from passing cars. Various other evergreen and flowering shrubs are planted here, the great pale blue mounds of *Ceratostigma*





*plumbaginoides* being especially nice throughout the hot summer.

The patio and cutting garden are of course at the back of the house. We wanted an enclosed place where meals could be served all summer and on sunny days in winter, where we could have complete privacy and seclusion, and where various activities connected with the duties and pleasures of housekeeping could be carried on. So we built the one-story house in the shape of a letter U, with the living-room opening on a terrace in the middle. One bedroom is in the left wing, and the service part in the other. The terrace is brick-paved and awning-covered, and level with this part of the garden. A spreading sycamore shades the breakfast table from the morning sun, and wicker and canvas chairs, potted shrubs and cut flowers, make this a livable spot all the year round. A grass panel, boxed, is flanked by wide brick paths which lead to the pergola fifty feet away. This arbor, brick-paved like the paths, is covered with grapevines, and now in summer great bunches of Muscats,

Black Hamburgs, Tokays, and others hang ripening overhead. In the three-foot-wide beds between paths and house walls are evergreen shrubs on the right, in the shade, with red and purple fuchsias giving some color. The left bed is a mass of purple heliotrope that has been in constant bloom for three years, with no apparent lessening of vitality. Behind them a yellow rose, the almost-ever-blooming William Allen Richardson, is being trained over a trellis around a bedroom window. Here is a bright salmon-scarlet Hibiscus, and Geraniums in pots of a shade of salmon that blends with the Hibiscus and heliotrope are set among the latter to add color from time to time.

A billowing *Acacia longifolia floribunda* is a mass of fragrant yellow bloom off and on all through the year, and on the other side of the grass panel is the pepper tree, cool and refreshing in appearance on the hottest day, which has grown into a really large tree in these three years and casts waving shadows over the pool.

The grass panel ends in a concave curve, and a small pool with a rim one foot high is set in a circle of brick paving. Yellow waterlilies and goldfish thrive in it, and about the rim are set succulents of curious shape and color, some now with amusing flowers of coral, yellow, or green. They grow in crude Mexican pots of picturesque shapes.



THE PLAN shows an orderly arrangement of the lot into various pleasure and service units, and is planned for its greatest use during all months of the year and with some concessions to the Scotties

THE POOL as seen from the small formal garden opening from the east bedroom. The pepper tree which overhangs the pool has grown from a mere sapling during these three years





THE HOUSE, which stood out naked and forlorn at first, soon became shaded by the heavy foliage of two sycamore trees

In winter there are pots here of pansies, *Primula malacoides*, stock, and so forth, and in summer Geraniums, lavender petunias, and verbenas make a bright spot of color.

A small formal garden, which opens from the east bedroom through wide French doors, adjoins the patio on the left, its centre, with a bird bath, on the centre axis of the pool. This little garden is one step higher than the patio and separated from it by a clipped hedge of privet, three feet high. Brick posts are on either side of the step, topped by aloes in Italian pots of terra cotta. Within the small garden are four beds, edged with dwarf box, around the bird bath, each centred with a Los Angeles rose tree and filled in winter with pansies, huge Swiss Giants of every hue, and in summer with dwarf ageratum. The narrow surrounding borders have snapdragons in winter and zinnias in pastel shades in summer. Shrubs screen the whitewashed fence which is the enclosure on the side facing the step and pool, and we intend to replace this with a brick wall with a fountain in it, later on.

Here are red and pink flowering peach trees in opposite corners, in bloom in April with the wisteria vine on a trellis over the bedroom doors; and salmon-pink oleander, var. Mrs. Rhoding, yellow daylilies, blue *Statice peregrina*, yellow lantanas, and blue

agapanthus, with chrysanthemums of all shades for fall, give some color during the entire year.

My idea at first was to keep the patio planting entirely green, a cool retreat where we could rest without having to rise up continually to minister to the dying needs of some plant crying for water. But we soon found that the place needed brightening up with color, and so more and more flowering plants, in pots and in the ground, are being added. There are several bushes of salmon-pink flowering quince, so much lovelier than the red, tall, bearded San Gabriel iris, with huge lilac flowers on five-foot stems, clumps of lemon daylilies and of royal lilies raised from seed, and a few *Lilium auratum*.

Much experimenting has been done with annuals and perennials in pots, but the combination of my ignorance of the subject and the intense heat in summer has not produced very good results. Chrysanthemums have been the only really successful pot plants, and in the fall, when several dozen big pots in full bloom are moved here from the cutting garden where they have been all summer, the patio is indeed a riot of color.

Beyond the pergola which encloses patio, little garden, and pepper tree, one goes up four steps to the higher ground of the cutting

garden. The steps are under the pergola on the axis of the centre of the patio, and lead to a path one hundred feet long which runs to the back of the lot. This long vista should be — we hope in time it will be — one of the features of the garden, but alas, it leads only to a back entrance, a gate into a new boring yard, and instead of a triumphal ending one sees only the side of the house next door. This will all be changed later, just give us time! It should have been known, our first work to make a tall screen and background for the garden. Across the end of the lot are planted avocado trees which are rapidly doing their part to screen out the views beyond the fence.

This difference in the levels of the two parts of the garden does much to add interest to the place. Looking from the higher ground through the pergola and down into the patio, one gets the impression of a little sunken garden lying close to the low spreading house.

Brick posts, again topped with aloes in pots, flank the steps up to this long path which is bordered on the right with a row of bearded iris, the cream of recent introductions. Behind the iris, peach trees planted at intervals of twenty feet, farther to the right, behind peaches and making a nice background, is a clipped hedge of Arizona cypress, (Continued on page 2)





FOUR TEAPOTS of widely differing decoration. The one on the right has a gilt overlay on the design

TWO UNUSUAL TEAPOTS, the one on the left a double one, the outside intended to hold hot water. The handles of the quaint duck teapot are of brass and the bill of copper. The serving dish below is of pottery set in a pewter base and with a pewter top



## THE CHARM OF CHINESE PEWTER

*This Little-Known Art of the Orient Offers a Fascinating Field for Investigation*

BY LORAIN E. KUCK

ORIENTAL pewter, like the Oriental side of so many other subjects, has been ignored in the recent revival of interest in the East. Or if not ignored, it is passed over with vague statements that the Chinese and Japanese 'also made pewter.' Since some of the finest — quite possibly the finest — craftsmanship in all the world is to be found in origin, it appears that a fascinating field has been neglected. Examples of Chinese pewter are neither rare nor expensive, and they are quaint and charming. To anyone already collecting pewter, the possibility of adding a few Oriental pieces should be stimulating.

In China, as in Europe, pewter has been used almost exclusively to make household articles. It has never been a poor man's metal, but rather is held in the highest respect by families of wealth and taste. There are plates and saucers, teapots, tea caddies, jugs, incense burners, candlesticks, storage boxes, and, most numerous of all, serving dishes, usually spoken of as 'chow' by the dealers. Some information about these pieces and their uses constitutes a key into the intimate daily life of an unknown, but distinguished and sophisticated people.

It does not seem possible that a piece of

Oriental pewter could pass unrecognized for what it is, since it is so characteristic in form and decoration. In the first place, practically every piece, except the oldest, is decorated with Chinese characters, the ornamental value of which their craftsmen have long appreciated. These characters vary from a few which are simple and archaic to great numbers of them, often conventionalized into geometric designs and used as borders, bands, and medallions. Their significance, of course, is always a wish for good luck, longevity, many children, and other felicitations.



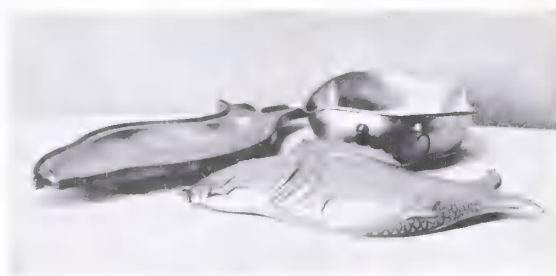
TWO OLD TEAPOTS with spouts and handles of white jade are shown above

AN ALTAR SET (below) to use before the family tablets — candlesticks at either end, incense burners or vases next, and in the centre a handled container to hold sticks of incense or offerings of food



Other decorations are as unmistakably Oriental as the characters. Dragons figure prominently, and the little *Fu* dogs. A Westerner can never quite decide whether the latter are amiably grinning lions or Pekinese pups. Fantastic little fish serve as handles, serpents obligingly twine up into knobs, and there are rabbits, salamanders, and even a cicada, emblem of rejuvenation, which inevitably reminds a Western housekeeper of cockroaches. There is scarcely a handle or a casual bit of decoration that is not discovered to have somewhere about it a grotesque little face of some animal.

Humor, it has often been pointed out, is the fundamental emotion found in all Chinese



A CHOW DISH in three parts — the base, for holding hot water, the serving platter, and the ornamental cover

art, even as tragedy is of the Occident. Pewter being in nowise exceptional to the other Chinese arts, there is much about its decoration that is thoroughly and delightfully funny.

Two of the most whimsical expressions of Chinese humor are found in the pewter chow dishes designed to serve duck or fish, and created in the form of these animals. All chow dishes consist (Continued on page 297)





## A DOORYARD GARDEN WITH INTIMATE PLANTING

*The House of John S. Ellsworth*

*Simsbury, Connecticut*

H. E. ELLSWORTH, *Architect*

FLETCHER STEELE, *Landscape Architect*





IN REMODELING THIS FARMHOUSE *the old highway which was removed was kept as a drive, and the picket fence restored to define the dooryard garden and give it more privacy. In olden times such dooryard gardens were planted with useful herbs. Here flowers have been used instead. In accordance with tradition no verandah has been added to the house, but a grape arbor provides a sheltered out-of-door place for meals*





# WISE ECONOMY IN BUILDING

## II. Factors Increasing the Value of a House without Increasing Its Cost

BY WALTER F. BOGNER

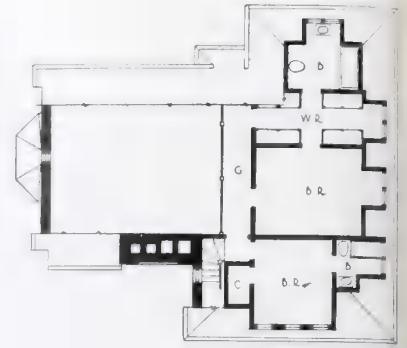
THE common belief that beauty in a house has to be bought is wrong. Beauty is given the house by its architect. He takes the elements of the house, — the rooms, stair halls, attic, and cellar, — assembles them, and moulds them into shape, exactly as a sculptor creates his work. Indeed he has to go farther than this, for not only is the outside given a form that will appear pleasing from all sides and angles, but the inside also is made handsome to the last detail. The house is a complicated structure. There are layers of compartments, entwined and interlocked, and each of these must be well proportioned, well lighted, pleasing in decoration, and attractive in its furnishings. All of them must be in harmonious relation to each other. They must be fitted in such a way that the envelope enclosing them gives the desired beauty from the outside. And this outside mass, in turn, must be so fitted to the land as to become a part of it.

To do all of this is one of the architect's jobs. He will go through a process of fitting together a building on paper, until finally all conditions are complied with and the client has been satisfied in every one of his demands. Through him, this complicated honeycomb structure will be oriented and adjusted to the land, so that the front door is on the approach

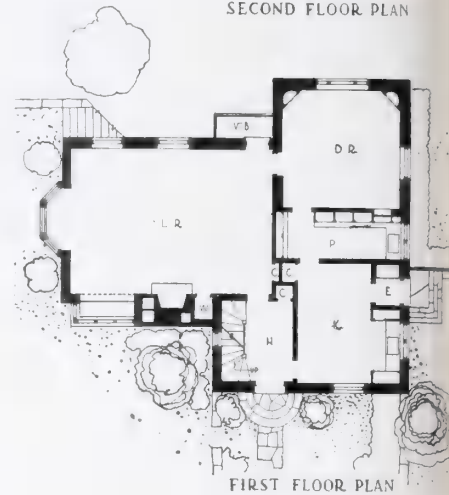
side, the service will not disturb the owners and guests of the house, bad neighbors are shut out, and the sun and the views add cheer to every minute spent in the building. He must also consider wind and weather. A summer house must be exposed to cool breezes, a winter house protected from them, and an all-year house designed so as to meet both requirements.

Besides this, the architect will safeguard all practical requirements, such as cost, size, and construction of the building, which constitute the basic elements of a good house as outlined in a previous article. In this he will be guided by his clients' demands and pocket-book, primarily the latter. He will do his utmost to satisfy every whim and desire and will make the money go as far as possible; but when the limit of the building dollar has been reached he cannot give any more in that direction. The maximum size and quality of structure have been determined.

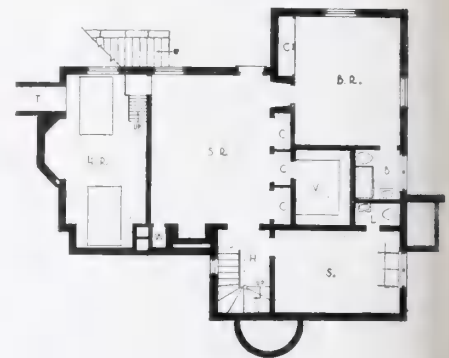
Fortunately, it is different with the beauty and the setting of the house, for which the architect is responsible. He will create these out of himself, through his ability, efforts, and study, aided by his training and experience. They will not increase the contractor's bills, but will materially add to the value of the house. They will bring a greater return



SECOND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN

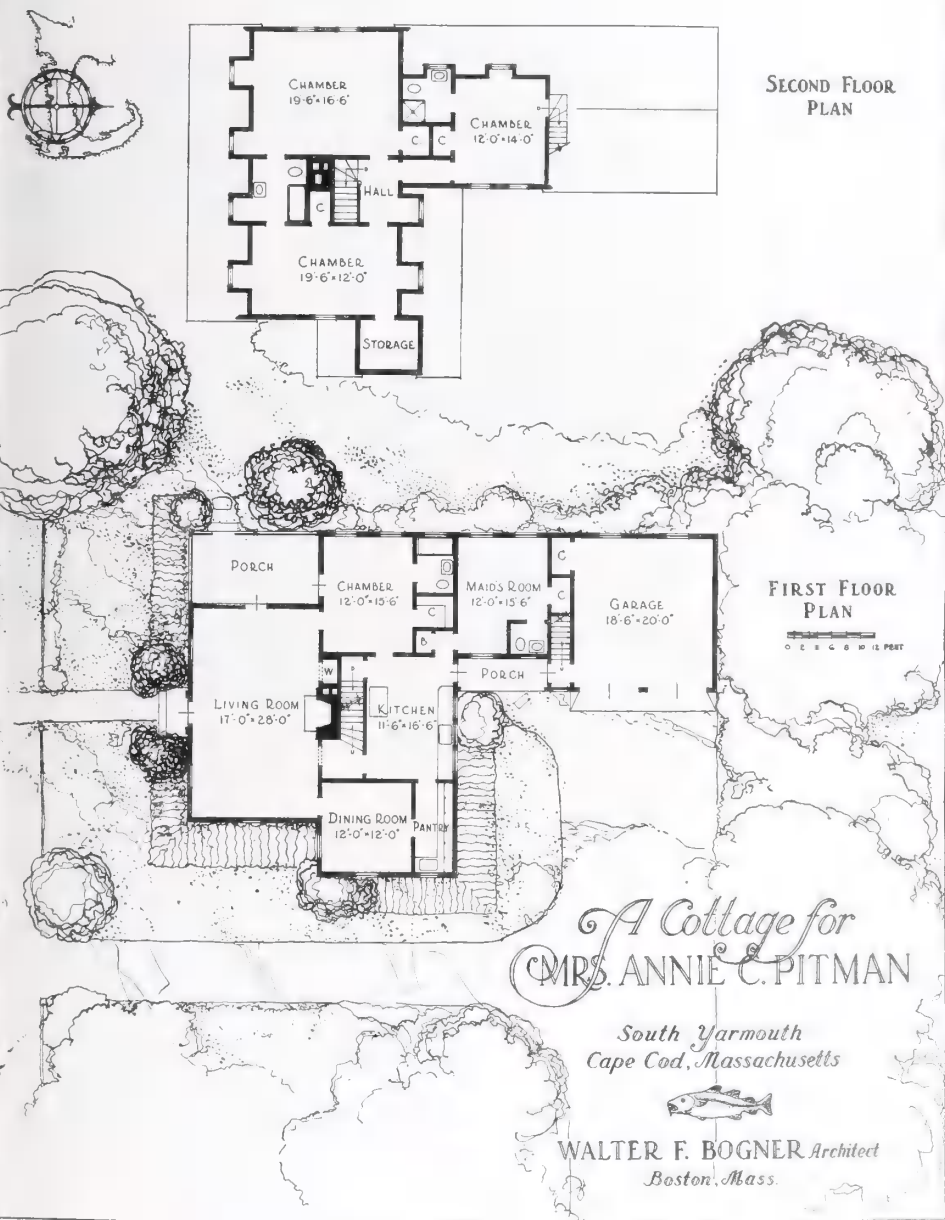


BECAUSE THIS HOUSE built on a hillside it was possible to obtain a sleeping room and bedroom on lower floor, which is entirely above the ground level at the rear

THIS USE OF THREE FLOORS allowed the development of an exceedingly compact plan, which is adjusted not only to the topography but to the view as well. The house of C. H. White, Walter F. Bogner, Architect



A CAPE COD HOUSE is all one of the most delightful types for a summer cottage, but its plan must be modified for modern conditions of living. Here, as is permissible in a summer house, the door opens directly into the living-room, dormers have been added for comfort, and a porch has been fully incorporated



than the money invested, for they will be the factors of lasting joy and pleasure, and also a greater revenue in the case of a sale.

Houses are built for a long life. They are too expensive, too personal, to be discarded after a short period, like worn clothes. Hence their character and appearance should not be governed by a passing fancy or the pattern of the moment. They should be given a beauty that will blend with the surroundings, that will be so sincere and wholesome that it will hold a distinguished position and lasting value for an indefinite period. Unfortunately, the majority of houses appearing in our cities and suburbs render a picture of chaos. The buildings of the past decades appear with all their knickknacks and jig-sawed patterns to be ridiculed by the present generation, which, in turn, is building houses with false gables and turrets which will be laughed at in the future. The very few exceptional houses, which have held their position of beauty and dignity, serve as examples of what remains lasting, and are thus worth studying.

We find that untrue design and construction — fakes — die first. There is no limit to the variety of form in which they might appear. Usually they do not even suggest beyond a caricature what they are supposed to simulate. Small houses will never look like castles, nor will pieces of tar paper look like slates.

The next to go into oblivion are houses of a character that is unsuited to the surroundings. This pertains, for example, to Moorish palaces appearing on the rock-bound coast of New England, or similar offenses in other parts of the country. The landscape and climate of this country will always stand in direct contradiction to the charm these importations might have on their native soil.

Following this, bad designs are assured of a very short life. Be they ever so simple, and ever so free from (Continued on page 292)



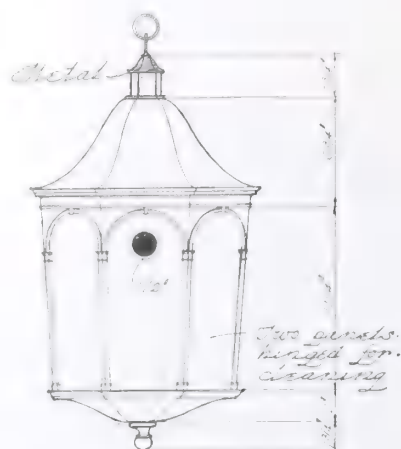
# BIRD-HOUSE ARCHITECTURE

*A Bird's-Eye View of the Comfortable  
Well-designed House*

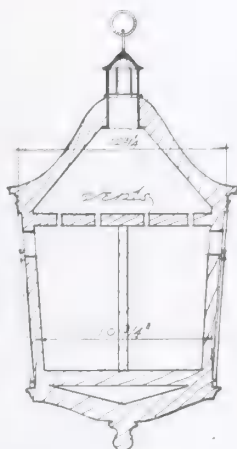
DESIGNED AND DRAWN

BY

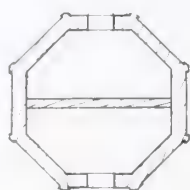
VERNA COOK SALOMONSKY



*Elevation*

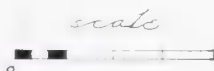


*Section*

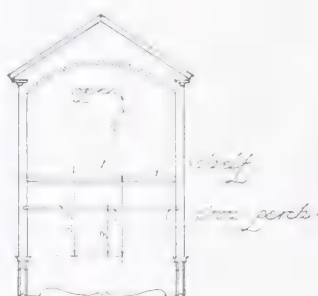


*Plan*

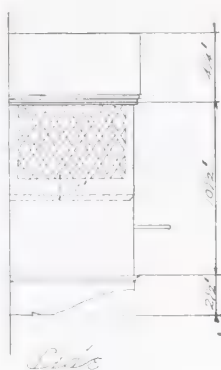
*Hanging Nest for  
a Bluebird*



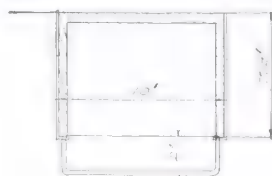
UNLESS a house designed for a particular bird is in accordance with his or her specifications, it will remain unoccupied. The most important requirements are as follows: wood to be used throughout; metal under no circumstances to be used on the roof, as it makes the compartment too warm; paint, although it may be applied to the outside, not to be used inside



*Elevation*

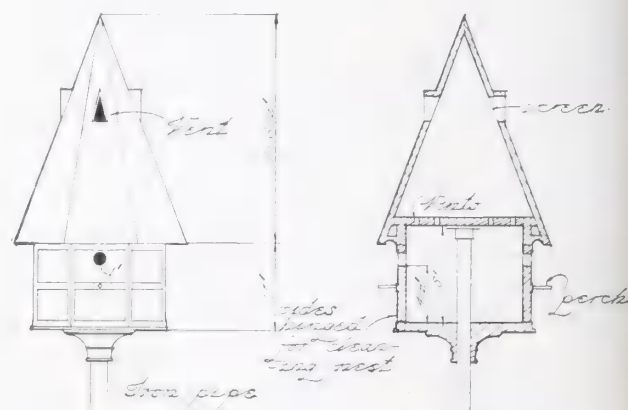


*Section*



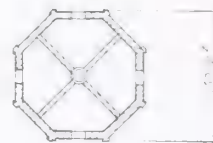
*Plan*

*Nest Box  
for  
A Robin*



*Elevation*

*Section*



*Plan*

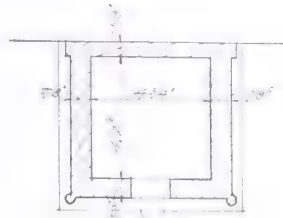
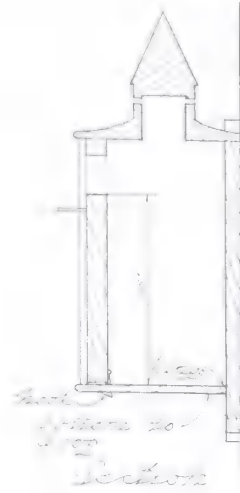
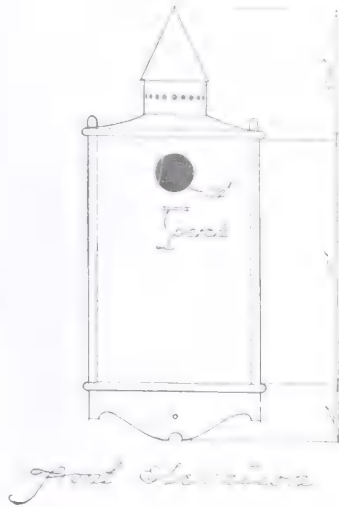
*A Wren House*



BLUEBIRDS AND WRENS demand at least two compartments, since they raise two broods a year and must have a new nest for the second family. If this is not provided, they will leave in the middle of summer. Robins like to build their nest more or less in the open and will not enter a house through a hole. Also they prefer their nests near dwellings

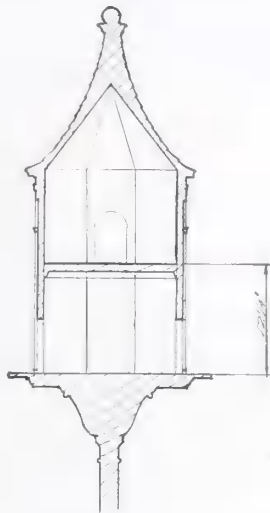
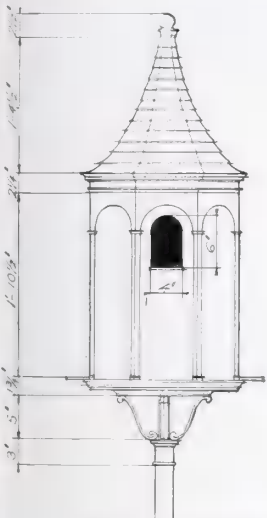


THE DIMENSIONS of these houses have been carefully worked out according to family preferences. Thus a titmouse must have a floor space of at least 4" x 4", a cavity 8" to 10" deep, an entrance 1½" in diameter and 8" above the floor, and the entire house 6' to 15' from the ground



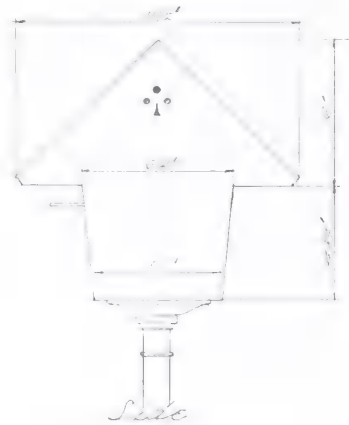
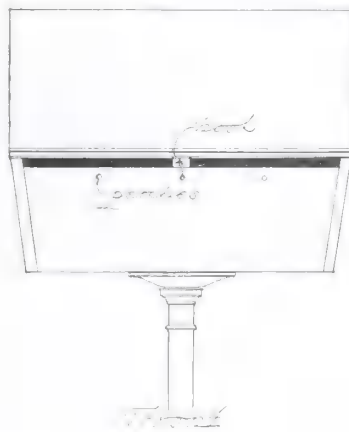
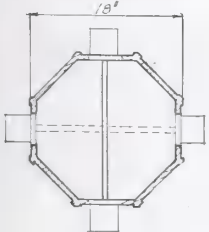
A Home for  
a Titmouse

scale

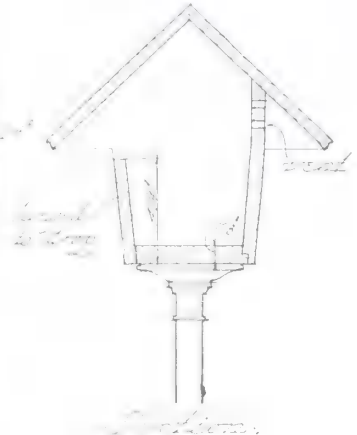


A  
Dove-Cote.

scale




Swallow or Martin  
House



OTHER POINTS to be taken into consideration in building these houses are: small holes for ventilation should always be placed in some position sheltered from the weather, but in no case below the entrance — a small drainage hole, however, may be placed in the bottom if there is danger of the nest becoming wet; means should be provided for cleaning these houses at the end of the season; they should be placed out of reach of cat or snake; when placed on a pole it is advisable to protect against enemies by sheathing to at least two feet from the top



# Chats on Antiques

by  Nancy Cooper

*In architecture he (Samuel McIntire) excels any person in our country, & in his executions as a carpenter, or cabinet maker.*  
—DR. BENTLEY'S DIARY, October 8, 1802

I HAVE several times had occasion to call attention in this department to the fallacy of supposing that every piece of early pressed glass which turns up must have been made at the Sandwich factory. Now comes a scholarly and thoroughly readable little book by Mrs. Lura Watkins, on *Cambridge Glass, or The New England Glass Company*, which lays the last ghost of any such idea. In the following paragraph taken from the book, Mrs. Watkins states her conclusions concisely.

General Photographs Co., Inc.

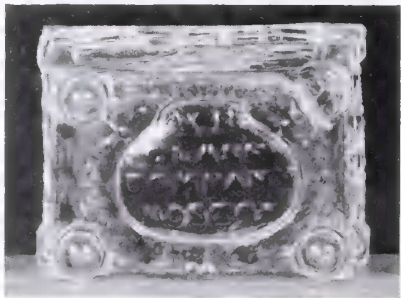


Fig. 1. Marked pressed-glass saltcellar from the New England Glass Company. Courtesy of George S. McKearin

'It is true that The New England Glass Company paid less attention to the cheaper pressed ware than its sister rival at Sandwich, especially in the late period . . . but it is making a conservative estimate to say that fully one third of the pressed glass of the mid-nineteenth century now to be found in antique shops in New England came from Cambridge.'

Furthermore, I am willing to hazard the guess that even more than one third of the engraved glass now attributed to Stiegel in New England also came from Cambridge, and no doubt a portion of the 'Irish glass' as well. It is said that Irish workmen blew and cut glass for many years at the New England glass factory exactly as they had done earlier in Ireland.

While Mrs. Watkins's book makes little pre-

tense of ensuring the identification of these Cambridge pieces in all cases, the careful information which she has brought together should go far toward establishing the importance of Cambridge glass for all time in the history of American glassmaking.

## Mrs. Hawthorne's Pattens

I VENTURE to say that there are dozens of small towns in New England to-day whose older inhabitants can remember the advent of the first sidewalks ever built there. Perhaps some of them may remember too when the outlandish footgear pictured here was part of the everyday equipment of the busy housekeeper, forced to fare forth in all weathers through mud and slush on errands for the household. But for the benefit of those who may be as mystified by the photograph as I was the first time I ever saw the originals, I shall explain at once that these queer combinations of clogs and stilts are pattens, and that they were worn by Mrs. Nathaniel Hawthorne in the best society of Concord, Massachusetts, no longer ago than 1866. It is to be hoped that the good lady was what my housemaid calls 'light on her feet,' else we may guess that donning them would have involved a rather difficult choice between two evils. The soles are made of wood, none too light in weight, and painted black, and the tips are coarse black leather laced together at the top. To the bottom of each sole is fixed a wrought-iron ring set upon iron supports about an inch and a half high, and nailed to the sole with hand-wrought nails. This contraption was warranted to raise the feet of the wearer above the mud of ordinary byways, and to make the navigation of even the worst morasses comparatively possible. Bearing in mind the mincing gait imposed upon ladies by the fashions of the sixties, one need not suppose that it impeded progress beyond the customary limits of endurance.

If such footgear was as common in this country between the forties and sixties as the references

to them of certain writers would lead us to suppose, it seems strange that more of them have not survived. As a matter of fact I, personally, have never seen another pair than this one from the collection of the Concord Antiquarian Society. Little is known of their origin beyond the fact that certain examples found in this country are said to have been imported from England, where they were certainly common from the beginning of the nineteenth century. I do not believe that they can have been worn here much later than the sixties, or earlier than the thirties, but this I admit is largely a matter of guesswork. If any readers of the *House Beautiful* know of a pair which can be dated, I should be glad to hear of it.

## Some Documented Salem Furniture

IN view of the rather sweeping attributions which have been made during the past winter in connection with furniture of the so-called

Paul J. Weber



Fig. 3. The carved ribbed moulding about the top of this bureau appears on several Salem pieces

Shaw Photo Service



Fig. 2. Pattens worn by Mrs. Nathaniel Hawthorne in 1866



dem type, the group of documented Salem pieces illustrated here, and never before published, will be, I think, of special interest to students of the subject.

All of these pieces (Figures 3-9) were inherited by Mrs. Warren Stearns of Billerica, Massachusetts, from her great-grandmother, Lucy Hill Foster, also of Billerica, and have never been out of the possession of the family since they were shipped there from Salem in February 1810. The story of their purchase to be part of the wedding outfit of Miss Lucy, soon to become Mrs. Foster, is told in a series of charming letters, Mrs. Stearns's possession, to Lucy Hill from the various members of her family, and from her great friend Sally Hemenway, wife of Dr. Samuel Hemenway of Essex Street, Salem.

Dr. Bentley, Salem's famous diarist, gives us several amusing glimpses into the ups and downs of the Hemenway family fortunes, from the year 1786 when he mentions Dr. Hemenway as a

Paul J. Weber



Fig. 5. A mahogany dressing table, one of the pieces mentioned in the bill shown in Figure 10

legate to an important convention, through 1803, when he is named as a member of the first Salem school committee, to September 1811, on which date he is recorded bankrupt through speculation.

In August 1816, Dr. Bentley characteristically dismisses his unfortunate fellow townsman with a curt announcement of his 'departure from bed and board, leaving his wife and children for their relatives.'

None of this, however, appears in the cheerful letters which Sally Hemenway wrote to Lucy Hill throughout the years previous to and immediately following the latter's wedding in 1810. How much the bankruptcy of Hemenway had to do with his commission to purchase furniture in Salem for his wife's best friend one can only guess. There are accounts in Lucy's letters of various visits to her Salem friends from 1806 until 1810, after which date, having become a proper New England matron, she no doubt devoted herself primarily to Billerica and the manifold duties which claimed her there.

We learn, however, that she was visiting in Salem in October 1809, and it was no doubt on this occasion that she chose the styles and patterns for her furniture. On November 26, 1809, she received the following letter from Sally Hemenway:—

I receiv'd yours of the 17th Inst. which states that you have made up your mind to have a dozen cream colored chairs for your parlor but have not determined upon chamber ones. Should you conclude to have any from here, you must note particularly the form color and ornamental painting.

Fig. 4. Sofa carved by Samuel McIntire and billed to Lucy Hill of Billerica in 1810. Below is shown a detail of the carved back



Charles Darling



'Your cabinet furniture comes on rapidly. R. Cloutman has got some very handsome cream colored and gilt waters, of the newest fashion if you should not find any in Boston, to suit perhaps those may. I have been very busy since you left Salem, but shall be happy to execute any commands for you—I have enquired about red damask but did not find any. I have seen an elegant brocade all colors the price is 9/1 per yard. Should you prefer damask I have no doubt but that I can find some, but I think the brocade would be very suitable. If you think it will be profitable for you to come to Salem to make any

Paul J. Weber



Fig. 6. A work table, also included in Samuel Hemenway's bill

purchases, I shall be happy to see you. . . . The price of the best snuffers is 2/3 the other 1/6 if you wish me to put a pair in the Bureau drawer give me a hint in your next letter. . . .'

Lucy, however, evidently chose to buy her table silver in Boston, as there is a receipted bill for table silver among her papers from one Davis

Brown of that city. Her looking-glasses also came from Boston, as witness a bill for three gilt and two mahogany 'glasses' from Paul Mondelly, 'Looking-Glass Manufacturer, No. 73, Cornhill.'

Whether 'the dozen cream colored chairs for your parlor' are those of the set now in Billerica (Figure 9) is uncertain. The Foster inventory lists the following items:—

- 9 Black spring back chairs (dining) 11.20 —
- 3 arm do. 4.50
- 12 white spring back fancy chairs 30.00 6 do
- Chamber 12.00

So that Miss Lucy evidently did 'determine upon chamber ones' (Figure 8), unless indeed the term 'spring back' refers to some kind of upholstered chair, in which case it would be difficult to account for the designation 'fancy.'

From Sally Hemenway's reference to cabinet furniture as distinguished from the chairs, one may, I think, assume that these were ordered from a different shop.

By January 1810 the work is finished, and Samuel Hemenway sends his bill to Billerica ahead of the furniture.

Evidently the 'cornishes' (Continued on page 302)

Paul J. Weber



Fig. 7. A mahogany card table showing typical Salem features



Photograph by P. Delemarre



IN THIS TYPICAL KITCHEN are blue delft tiles against which is an iron fireback. In a grate are briquettes of peat that supply the heat, and kettles hang from the crane

## HOMES IN OTHER LANDS

*Housekeeping in Holland, where the Kitchen  
is of Paramount Importance*

BY

ADALINE D. PIPER

ON entering Holland for the first time one is oppressed by its monotony, its miles of flatness which are only slightly relieved by the black and white cows scattered about like animals from a Noah's ark. Intersected by shining ribbons of canals and punctuated with winged windmills, it is a country of distances, with little towns shining on the horizon like oases in a green desert. Nowhere are the winds so fierce as here, bending the trees into crooked fantastic shapes; nowhere does the rain beat as determinedly, and nowhere else are the cold and damp more penetrating. And yet, what a *mise en scène* for the colorful gabled Dutch house, with its interior of such charm and comfort that one feels deep in one's heart that here is a shelter worthy of the name of home. In this land where cleanliness comes before godliness, the Dutch housewife finds her occupation ready to her hand.

I have sometimes wondered, when we are planning the interiors in the homes we are building, why we do not more often strive to simulate the character of Dutch rooms. For their merits are manifold: they have an air of completeness without the barrenness sometimes found in Colonial houses of purest

type, without the over-ornateness seen in many Italian or Spanish rooms, where the furniture is often meretricious, and without the fussiness of finery characteristic of most French interiors.

Here, in fact, is a sturdy, masculine *genre* of room, where dignity of purpose is apparent to the most casual observer. Here is a race of men and women priding themselves on their ability to make and maintain an establishment. No amount of labor has been too great for the builders, as the thickness of the walls, the solidity of the Dutch doors, the strength of the gabled roofs, bear witness. To this sturdiness of construction the painters have added pure color in the red and white, vivid green, or brilliant blue diamond squares of the heavy shutters, which bring a gay note to the more sombre bricks of the façade.

THE Dutch house, like a fine lady, is proud of its comeliness, and always rests beside a canal in which to mirror its loveliness. These houses, even in the large cities, are narrow with gabled roofs, which give to each an individuality. They number also among their delightful features old glass,

which dates back to a time when it was such a luxury that only the rich could afford. The violet and green windowpanes of shining brightness are charming against the red-dish-purple bricks. But it is the wonderful brass knockers in the old oaken doors that finally focus your attention, for they shine with such a radiance that one hesitates to touch anything so precious, even to gain entrance. Perhaps after all the back door is the open sesame for an eager explorer, for the kitchen in Holland is of far greater importance than any other room in the house. It is an interesting fact that kitchens in cold countries have an air of homely comfort that those in warmer climates never possess. Much of the life of the people is spent in this, the only comfortable, livable room in the house, and the New England kitchen and the Dutch kitchen are proverbial for their cosiness.

Outside, on the bricks around the back doorstep, the Dutch *klampen*, or wooden shoes, proclaim that the family is at home. For even the tiniest child never enters the kitchen except in its stocking feet, and seemed desecration for an outsider to presume upon the good nature of the housewife. Fortunately the happy thought of removing my rubbers gained the approval and smile of the Dutch cicerone, and my eager interest and approving eye gave me a warm welcome.

The end of the long low kitchen (and describing Juffrouw Kraakman's kitchen give a composite picture of many) reveals the fireplace built of old delft tile, blue and lavender; against the tiles is an iron fireback, most interesting in motif and design. There is no stove visible, and no logs such as the American fireplace has; instead one sees a few briquettes made of peat that burn with a glow in a receptacle that holds them. This is the crane on which the pot is suspended with its daily meal of steaming potatoes. Over the fireplace is a long low shelf with a narrow valance of gay orange calico or some bright material. Beside the fire stands a copper and brass doof-pot that the thrifty one uses to keep the briquettes she takes from the smouldering fire at night to rekindle the fire next morning. Various copper and brass utensils hang at the side of the fireplace. There is a long-handled flat ladle, square in shape and pierced with holes, that is used to dip the fish from the hot oil in which it is cooked. There are numerous spoons and long-pronged forks, each having a special use, fine bellows of brass, copper braziers, fire warmers called *Stoofjes*, and on a low table near by stand numerous earthenware bowls of a warm brown tone very like our earthenware slip ware, or of a vivid green, both with a high glaze. These are filled with briquettes, and a wire holder is placed over them to toast the



DINING-ROOM paneled in old Flemish oak contains a choice collection of delft plates and pieces of furniture worthy of a museum. Among the latter are characteristic cupboard and an organ with carved musical instruments picked out with gold



DELIGHTFUL BEDROOM has walls and paneling of blue and a pressed bed with chintz curtains



for after a good dinner the guests visit the kitchen, complimenting the cook and leaving a substantial tip with her as a token of appreciation.

It is the painted walls that give such a cheerful appearance to the kitchens. They are the color of sunshine, a buttercup-yellow, a soft old pink, or a fine hard blue, and the floor is covered with strips of clean coarse matting. In this particular kitchen an old cheese press, elaborately carved and picked out in garish colors, serves as a bench, and there is a child's high chair painted an old rose, in form rather like a low barrel with high back, with shelf for toys and round wooden wheels or rollers. Some brass milk jars, several hanging candlesticks of brass, and a row of blue plates over the mantel were some of the unusual features that my unaccustomed eye caught with pleasure. For 'where your treasure is, there will your heart be also,' and there is no doubt about the heart of the Dutch *vrouw* being in her kitchen.

INDEED so great is their love of cleaning that the women of Broek (which is said to be the cleanest town in the world) neglected their religious duties for the pleasure of scrubbing their already clean floors. The village pastor, after trying every means of turning them from this virtue, which had become a vice, preached a sermon in which he promised that every house *vrouw* who had fulfilled her duties toward God would be given in the next world a house stored with furniture, brass, copper, and precious articles of use and ornament, and not being distracted by other occupations she should brush, wash, and polish for all eternity. It is said the (Continued on page 300)

*brochen*, — a huge roll that the baker gets every morning for breakfast, — for the poorest peasant buys his bread. Black loaves or the white *brochen*, according to his means, makes a delicious meal, especially if a slice of Edam cheese is added. Another interesting custom is the ceremony of the midday dinner, which consists of potatoes, a vegetable that reaches perfection in the sandy soil of Holland and which, though small, is very dry. A huge bowl of it is placed in the centre of the table and

beside it a smaller bowl of bacon fat. Piercing with a two-pronged fork one of the succulent tubers, the oldest member dips it into the fat, each one following suit in the order of his age and standing. But woe to the unfortunate member who drops a potato in the process, for he loses his turn for three rounds, and if he is hungry it seems a long time before the privilege is restored to him again. In the kitchens of the wealthy burghers a custom obtains which must be most flattering to the cook and to her mistress as well.



# PLANT GROUPS FOR THE SPRING GARDEN

A FEW warm days in early spring urge the uncovering of the garden, and the test of our fall planting is now at hand. Regardless of the patches of snow that may remain in shady corners, we must already begin to enjoy and perhaps consider changes in the pattern we have achieved. Unless we add new varieties of tulips, edging plants, dwarf evergreens, or flowering shrubs each year to our garden; unless we make the changes we thought unpleasant the year before or move the shrubs or flowering trees which have grown beyond our anticipations, we are hardly true gardeners at heart. The garden notebook, that most important of all garden accessories, can never be idle if we are to have a definite pleasure in our gardens. In choosing groups of plants for the spring garden

by

AGNES SELKIRK CLARK

careful consideration must be given not only to the color but to the form and texture of the plants and their suitability later on in the season. If our spring garden is composed entirely

of bulbs we may use annuals to cover the space for summer bloom, or if we use a ground cover such as English ivy it would be well to keep it in pots so that the roots will not form an impenetrable mass for next spring. If we use Vinca, pachistima, or daphne, it would be well to keep them in groups, using the bulbs in drifts and not between each plant. The arrangement of the various combinations depends on the type of garden where they will be used, but the following groups of plants offer great possibilities for attractive arrangements.

<ol style="list-style-type: none"> <li>1. <i>Azalea amoena</i> (amoena azalea), tulip, var. Zwanenburg or Carrara (white Darwin tulips), in front of <i>Clematis montana</i> on field-stone wall.</li> <li>2. <i>Azalea ledifolia</i> with a foreground planting of lily-flowering tulip White Duchess, <i>Scilla hispanica</i>, variety Excelsior, and <i>Pachistima canbyi</i>.</li> <li>3. <i>Buxus suffruticosa</i> (English Specimen box) with the white intermediate Ingeborg iris and Sutton's Giant White Viola.</li> <li>4. <i>Daphne mezereum</i>, <i>Helleborus niger</i> (Christmas-rose), with <i>Juniperus horizontalis douglasii</i> (Waukegan juniper).</li> <li>5. <i>Enkianthus campanulatus</i> with a foreground planting of the Darwin tulip Buff Beauty and yellow Munstead primroses.</li> <li>6. Espaliered pear tree trained on a white painted brick wall with Early Surprise narcissus, <i>Cheiranthus allioni</i> (wallflower), and <i>Teucrium chamaedrys</i> in the foreground.</li> <li>7. <i>Hydrangea petiolaris</i> (climbing hydrangea) on the wall; a</li> </ol>	<p>In a <b>Walled Forecourt</b>  or <b>Intimate Walled Garden</b></p>	<p>group of yellow <i>Azalea mollis</i> hybrids, Prince of Bismarck pansy, hyacinth, var. King of the Blues, in the bed below.</p> <ol style="list-style-type: none"> <li>8. <i>Ilex crenata</i> (Japanese holly) with a great drift of the Breck tulip Pink Pearl, the blue <i>Scilla nonscripta</i>, and <i>Vinca minor</i> (common periwinkle).</li> <li>9. <i>Magnolia stellata</i>, the dainty <i>Tulipa clusiana</i>, <i>Aspidistra</i>, and <i>Hedera helix</i> (small-leaved English ivy).</li> <li>10. <i>Pieris japonica</i> (Japanese andromeda) in combination with several plants of <i>Ilex glabra</i> (inkberry) and a drift of yellow <i>Narcissus barrii</i>.</li> <li>11. <i>Taxus brevifolia</i> with a foreground planting of <i>Daphne genkja</i> (rose daphne) and the white-flowering <i>Saxifraga lingulata</i>, var. <i>Leichtlinii</i>.</li> <li>12. <i>Taxus baccata repandens</i>, <i>Arctostaphylos uva-ursi</i> (bearberry) with snowdrops.</li> <li>13. <i>Wisteria sinensis</i> (Chinese wisteria), the soft yellow Cottage tulip Ellen Willmott, and Ruth Fischer <i>Myosotis</i>.</li> </ol>
<ol style="list-style-type: none"> <li>1. <i>Arabis alpina flore pleno</i> (double Alpine rockcress) with <i>Iris ensata</i> (Russian iris) and <i>Fritillaria meleagris alba</i> (checkered fritillary).</li> <li>2. Kurume azalea, var. Avalanche, Exquisite, and Pink Pearl, with Violas, var. Lady Haslemere and G. Wermig.</li> <li>3. <i>Abelia grandiflora</i> with a foreground planting of pink and blue forget-me-nots (Sutton's Gem <i>Myosotis</i>).</li> <li>4. <i>Berberis julianae</i> (wintergreen barberry), <i>Pieris floribunda</i> (mountain andromeda), and <i>Mabonia bealei</i> (Leatherleaf hollygrape).</li> <li>5. <i>Doronicum magnificum</i> (sunflower leopardbane), the creamy yellow intermediate Halfdan iris, and <i>Hypericum reptans</i>.</li> <li>6. <i>Kolkwitzia amabilis</i> (beautybush), <i>Dictamnus albus</i> (gas-plant), with Ballerine iris.</li> <li>7. <i>Leucojum vernum</i> (spring snowflake), lilies-of-the-valley, and <i>Taxus brevifolia</i> (Pacific yew).</li> </ol>	<p>In a <b>Small Terrace</b>  or <b>Window Garden</b></p>	<ol style="list-style-type: none"> <li>8. <i>Lonicera nitida</i>, <i>Scilla italica</i> (blue squill), and the early yellow <i>Primula denticulata</i>.</li> <li>9. <i>Lavandula vera</i> (lavender) with a large drift of the pink flowering Darwin tulip Rosa Bella.</li> <li>10. <i>Poblox divaricata</i>, var. <i>Laphamii</i>, as a ground cover for planting of Darwin tulips Duchess of Hohenburg, Hel Eakin, and The Bishop.</li> <li>11. <i>Rhododendron ovatum</i> (dwarf rhododendron), for foliage with <i>Narcissus odoratus rugulosus</i> (yellow jonquil).</li> <li>12. <i>Syringa persica</i> (Persian lilac) with a foreground planting of <i>Deutzia gracilis</i> and the Darwin tulip Anton Mauve.</li> <li>13. <i>Trollius</i> hybrids (globeflower) with <i>Myosotis dissitiflora</i> and <i>Aubrietia deltoidea purpurea</i>.</li> <li>14. <i>Thymus serpyllum citriodorus</i> (lemon thyme) with <i>Camassia quamash</i>.</li> </ol>
<ol style="list-style-type: none"> <li>1. <i>Anchusa myosotidiflora</i> with a planting of Darwin tulip Margaret, Bleu Celeste, and Faust, and one plant of <i>Viburnum carlesi</i> in the background.</li> <li>2. Aquilegia long-spurred pink hybrids with Ambassador iris and the purple pansy Lord Beaconsfield.</li> <li>3. <i>Iris germanica</i> with the foliage of Heuchera hybrids and the Darwin tulips Dream and Mrs. Beecher Stowe.</li> <li>4. Princess Beatrice iris, Mrs. Scott-Elliott aquilegia hybrids, and Santolina as a foreground planting for <i>Lonicera korolkowii floribunda</i> (broad blueleaf honeysuckle).</li> <li>5. <i>Mertensia virginica</i> (Virginia bluebells) with <i>Doronicum clusi</i> (downy leopardbane) as an underplanting for <i>Syringa microphylla</i>.</li> <li>6. <i>Myosotis dissitiflora</i>, dwarf iris Statellae, <i>Dicentra formosa</i>, and Cottage tulip Golden Spire.</li> </ol>	<p>In a <b>Perennial Garden</b></p>	<ol style="list-style-type: none"> <li>7. <i>Prunus sieboldii</i> (Siebold cherry) with an underplanting of <i>Polemonium reptans</i> (creeping polemonium) and the Cottage tulip John Ruskin.</li> <li>8. <i>Pyracantha coccinea</i> (scarlet firethorn) with a foreground planting of Breeder tulip Louis XIV, Darwin Duchess of Hohenburg, White Duchess, and Mrs. Pierre DuPont pansy.</li> <li>9. <i>Prunus triloba</i> (flowering plum) with the early white tulip Lady Boreel and purple pansies.</li> <li>10. <i>Prunus tomentosa</i> (Nanking cherry) with a drift of the Cottage tulip The Fawn and Maggie Mott Viola.</li> <li>11. Standard wisteria with an underplanting of <i>Myosotis victor</i> and the Single Early yellow tulip Moonbeam.</li> <li>12. Standard hybrid lilac Marie Legraye, the ideal Darwin tulip Lilac Wonder, and Sutton's Primrose Viola.</li> </ol>
<ol style="list-style-type: none"> <li>1. <i>Azalea vaseyi</i> (pinkshell azalea), <i>Amelanchier canadensis</i> (downy shadblow), with drifts of Sea Gull narcissus.</li> <li>2. <i>Anemone pulsatilla</i>, <i>Iris oristata</i> (crested iris), with the yellow <i>Primula florindae</i>.</li> <li>3. <i>Viola pedata</i>, snowdrops, and ferns.</li> <li>4. <i>Cornus mas</i> (Cornelian-cherry) with an underplanting of <i>Eranthis hyemalis</i> (winter-aconite) and <i>Sanguinaria canadensis</i> (bloodroot).</li> <li>5. <i>Calliba palustris</i> (marshmarigold), <i>Mertensia virginica</i> (Virginia bluebells), and <i>Narcissus poetaz</i>.</li> <li>6. <i>Cercis canadensis</i> (American redbud) with an underplanting of <i>Trillium grandiflorum</i> and Mrs. Langtry narcissus.</li> <li>7. <i>Erythronium revolutum</i> (mahogany troutlily) with <i>Polygonatum commutatum</i> (great solomonseal) and <i>Taxus canadensis</i> (Canada yew).</li> </ol>	<p>In a <b>Naturalistic or Woodland Setting</b></p>	<ol style="list-style-type: none"> <li>8. <i>Muscari botryoides album</i> (white grape-hyacinth) with <i>Saxifraga cordifolia</i> and <i>Mertensia virginica</i>.</li> <li>9. <i>Narcissus triandrus albus</i> (Angel's Tears daffodils) with ground cover of <i>Linaria alpina</i>.</li> <li>10. <i>Thalictrum minus adiantifolium</i> (maidenhair meadowrue) with foliage with <i>Tiarella cordifolia</i> and <i>Scilla hispanica</i>, var. Excelsior.</li> <li>11. <i>Vancouveria hexandra</i> as a ground cover for <i>Iris reticulata</i> (netted iris).</li> <li>12. <i>Viola cornuta papilio</i> with ferns and <i>Ornithogalum umbellatum</i> (common Star-of-Bethlehem).</li> </ol>



. The  
 gance of  
 a century  
 nce finds  
 ession in  
 patrician  
 PESTRY



One sees in this splendid Schumacher production much of the etched-like beauty and rare shading of an Aubusson. The seat and back depict flowers in warm tones clustered on a neutral ground. Embroidered motifs, too, ornament the arm strips. A richly distinguished tapestry to suit the fine, supple contours of a Louis XV chair . . . or to grace an occasional chair in various decorative schemes of character and charm. « « « Schumacher Fabrics are sold only through decorators, upholsterers or the decorative departments of department stores. Send for complimentary booklet "Fabrics—the Key To Successful Decoration," Dept. E3, 60 West 40th Street, New York. Offices also in Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Grand Rapids, Detroit.

F·SCHUMACHER  
 AND COMPANY



# Combining Lasting Comfort and Economy



New country house in Penn Valley, Pa. Builder, Frank H. Mancill, Philadelphia. Cabot's DOUBLE-WHITE, Old Virginia White, and Green Gloss Collopakes on all exterior woodwork. Insulated with Cabot's Quilt in walls and roof.

**F**OR year round comfort this beautiful new home has been insulated throughout with Cabot's Quilt. A Quilt-Insulated house is always warm in winter and cool in summer. This is because of the high insulating power of Quilt, (the highest of any commercial home insulation material by U. S. Bureau of Standards tests.)

And Cabot's Quilt is unusually economical. Its low first cost is often saved by reductions in size of heating plant and radiators, and each year it will show notable savings in fuel bills. Moreover, Quilt is rot-proof, vermin-proof, and fire-resistant, and it will never pack down or otherwise lose its insulating power.

*Mail the coupon below today for a valuable and interesting free book on Cabot's Quilt.*

## Cabot's

Heat-Insulating, Sound-Deadening

# "Quilt"



*Samuel Cabot*  
Inc.

141 MILK STREET, BOSTON, MASS.

Gentlemen: Please send me your new Quilt Book, "Build Warm Houses."

Name .....

Address .....

HB-3-31

## KEEPING YOUR HOUSE IN STEP

(Continued from page 251)

painted or stained. The joints can be filled with cement or covered with neat mouldings to form panels if desired. If a more finished room is desired, plaster may be applied directly to the boards without the use of lath. Another method is to finish the board itself with any of the popular plastic paint finishes. Or the room may be insulated with a smooth type of insulating board and, after the joints are filled flush with cement and further concealed with strips of paper, wallpaper may be applied directly to the insulation. In fact there is no limit to the methods of finishing the insulated room. Almost any effect is possible, from a rustic ship cabin for the boy to a prim Colonial room for the girl.

**I**F the attic rooms do not occupy the whole of the area under the roof, the spaces under the eaves behind the partitions should be sealed with insulation. This can be applied to the joists or the rafters as described above. It is important, however, that all portions of insulation on roofs, walls, and ceilings be connected and continuous so as to form an unbroken barrier against the escape of heat.

It may seem a bit out of place to be writing about insulation at this time of year when the worst of winter's fury is spent. Insulation, however, is of immense value in keeping our homes cool in summer, as well as warm in winter. Once again good fortune is with us, for insulation is most effective against the broiling summer sun where it is most easily applied — in the attic. The sun's rays beating down on the roof are of course what make our attic rooms or second floor bedrooms so unbearable in the summer. Insulation applied to the attic floor or rafters will do wonders toward preventing these upstairs rooms from resembling bake ovens on the hottest days of the year. You can force your heater to the limit if necessary on cold winter nights and warm up cold rooms, but remember, you can't reverse the operation in summer and turn on the refrigeration! In summer, heat must be kept out, and this is accomplished only by the proper use of insulating materials.

If you want to go a step farther in your work of making your house more comfortable in summer as well as in winter you can make use of a form of insulation which is blown into the spaces between the studs and the outside walls. It is a warm fluffy sort of material which is actually *blown* into the hollow walls by a powerful blower which the contractor has mounted

on a truck. Clapboards, and shingles are carefully moved where necessary, and are cut through the rough boarding to permit insertion of blower pipe. After all the spaces between the wall studs are filled with the clapboards or shingles are placed and painted and you cry, 'Blow, blow, thou wind!'

If your house is of stucco a contractor may offer to insulate its walls in the manner described above, but it hardly seems to have several rows of hollow stucco on all sides of the house. Patching of stucco is a very difficult job; never once I seen patched or repaired stucco which matched the original and which was not highly conspicuous. It simply cannot be done unless unusual precautions are taken, and even then the difference in the aging of the original stucco and the patch make the latter quite conspicuous. I should even hesitate to patch brick veneer walls broken in order to insulate the studs within. The replaced brick and patched mortar joints do not match the original weathered masonry.

**R**OOMS such as sun porches which have no cellar below them can be made more comfortable in winter by applying insulation to the underside of the floor. The blanket or quilt will be found the most efficient of other types may be used to retain the heat. If your house is much colder than the rest of the house, it will be to your advantage to insulate the ceiling to prevent loss of heat from the floors, and draughts. The board type of insulation should be used, as it makes a neat ceiling which can be plastered and painted as desired.

Even in the garage benefit is derived from the use of insulation, especially in the early fall and spring when sudden cold catches us without a fire in the hearth. A blanket of insulation between the studs and the outside wall may be the means of keeping enough heat in the garage when the mercury climbs out of the danger zone. Moreover the natural heat retained in an insulated garage is often sufficient to carry through a very cold night — a night when one would ordinarily have to start a fire — till the sun starts warming up again in the morning. Of course when real cold weather comes, a fire in the garage heater is required, but a large percentage of the fuel can be saved if the walls and roof have some form of insulation.



# Walls of portland cement stucco are long-lasting, trouble-free

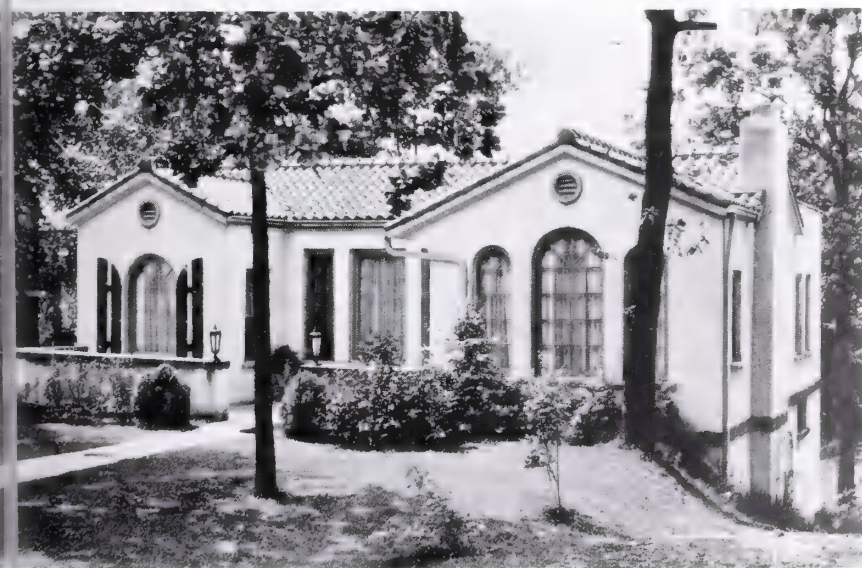
When you stop think about it, there's nothing much harder, and higher, and more imperative to wear, than a block of portland cement concrete. Look at our main highways, pounded continuously with heavy trucks, exposed to all kinds of weather, and seldom touched after they're built. Look at our concrete bridges, and at our monuments to coming generations.



Make sure that any stucco used is made with this same portland cement.

Whether in the walls of a home, or in the arch of a bridge, portland cement endures through generations with little if any attention. Should the walls be of concrete masonry the portland cement stucco will bond perfectly—*become part of the wall.*

Look into the superiorities of portland cement stucco. It provides a choice of several textures and many delightful color tones. It is easily and quickly applied and—no matter what you may have heard about “ordinary” stucco—is *long-lasting and trouble-free.*



Attractive Tennessee residences with portland cement stucco exteriors: upper home built by J. H. Rankin, contractor; lower home by Martin and Warlick Contracting Co.

## PORTLAND CEMENT Association

Concrete for permanence and firesafety

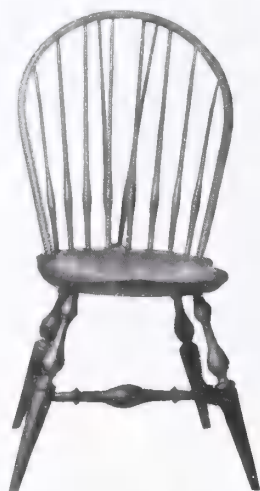
33 WEST GRAND AVENUE  
CHICAGO





## COLONIAL TREASURES

*Reproduced by Craftsmen*



**I**n marked contrast to the changing styles of the modern furniture, the Colonial treasures of the "golden age of furniture" designed by Chippendale, Heppelwhite, Sheraton and others, continue to grow in popularity and, because of their beautiful design, will endure for many years to come.

Unfortunately many so called "Colonial reproductions" have been so conventionalized, a result of mass production, they have lost the character and beauty which the originals possess.

Quite distinct in character, are the authentic, hand made Colonial reproductions from the studios of the Virginia Craftsmen, accurate copies of the old masters, each possessing individuality and charm.

Not only are these copies accurate in design and finish, but their sturdy construction insures a lifetime of service.

You can now make your home more beautiful, more comfortable, increase the attractiveness of every room, by selecting individual pieces or groupings from the wide assortment of Virginia Craftsmen Reproductions.

### *The Craftsmen Blue Book*

Send today for a copy of the complete catalog, describing these beautiful and most unusual Colonial reproductions. We will also tell you where you can buy them locally or, if not sold by dealers in your locality, we will fill your order direct. Use coupon below.

**VIRGINIA  
CRAFTSMEN, INC.**  
75 DAYTON PIKE  
HARRISONBURG, VA.

VIRGINIA CRAFTSMEN, INC.  
75 Dayton Pike, Harrisonburg, Va.

Please send me a copy of your complete catalog.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

## CACTUS ENCHANTMENT

(Continued from page 256)

usual general shadowy aspect of the vegetation. The tortuous shapes of the cacti bear a striking resemblance to tropical deep-sea life. Might not the slender whip ends of the ocotillo, swaying in the desert wind, be tentacles of sea creatures, weaving, weaving beneath fathoms of salt water? The way some of the smaller, roundish cacti have of seeming to lie, rootless, on the surface of the sand is the way of certain similarly shaped mollusks on the ocean's floor. The shapes of the curiously jointed cholla of both the deer-horn and the 'old man' varieties recall forests of rose coral and of gray. The ovals of the nopal, the needle-like leaves of the palo-verde, are duplicated in shape upon the tropical ocean's floor. The detail of those protective spiny coverings of the cacti—those silvery networks, those star-like pinkish repeats, those fish-hook-shaped, rose-colored spines, even the pulpy vegetable substance they protect—have an uncanny affinity to deep-sea vegetable and animal detail of form and color and to both deep-sea animal and vegetable substance. Even the feathery, blowing creosotes—which are, of course, not cacti at all—might be sea mosses moved by a hardly perceptible wave motion.

That, as has been suggested, is one of the most pertinent qualities of this desert garden to keep in mind when we do our own cactus planting—it stimulates the imagination. If, for instance, we regard for a long time, through half-closed eyes, this vast-stretching cactus garden, in the dazzle of the southwestern sunlight or under the green-blue washes of the moonlight, we are fairly sure, presently, to behold, dodging from saguaro to saguaro, copper-colored shapes. They are lithe,

naked, human shapes. The suggestions of tom-tom rhythms of cruel warfare, of secret, religious rites. Under the conditions of contemplation may further see across the mesa, keeping progress with the march of the saguaro among swaying creosotes and star cacti, a straggling procession of pedestrians and horsemen, sun glints on sixteenth-century Spanish helmets and lifts of brown Franciscan habits. People this garden, through imagination, with such shapes because we know their probable passage through it long. Unhindered by our knowledge would populate it in fancy more romantically. Its desert would be, in that case, sea creatures, such as might be seen with on the moon, or in the historic phase of this being. They would be a fairy-tale, wholly fantastic match that other-world which is this garden's essence.

The great triumph in our cactus planting—indoors—would be, I should say, to achieve what one possibly can of this quality of faerie ment. A knowledge of grouping, color and form contrast, applies for such planting putable beauty. Such knowledge is, of course, a necessary mental with it as with any sort of planting. It seems, however, that a sympathetic appreciation of the soul of the desert garden, gleaned through familiarity with all its varieties, would be the touch that would assist us to such of perfection in our cactus planting as it is possible for human reach with anything so essential goblin in personality as the desert's intriguing plant life.

## BOOKS WILL MAKE YOUR GARDEN GROW

(Continued from page 258)

R. B. Cridland's *Practical Landscape Gardening*. Both this book and the new one by Ramsey have helpful charts, plans, and photographs. For special assistance in landscape work a book on shrubs as important plant materials is almost required. A book with definite and concise information to fill exactly that space on the shelves is the latest book by Katharine M-P. Cloud, *The Cultivation of Shrubs*.

For the flower plot itself there

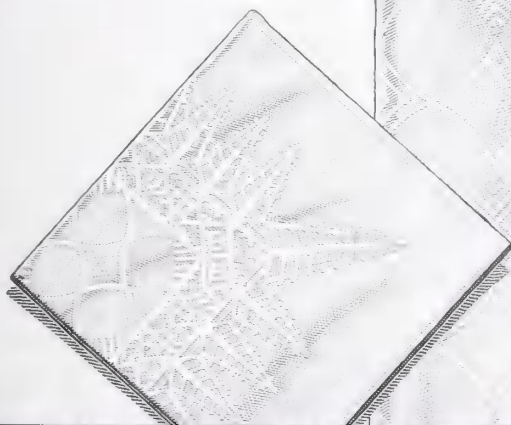
are a host of important delightful books. A source for all is that glorious tome *Practical Book of Outdoor Flowers* by Richardson Wright, beautifully illustrated and conveniently indexed. From the preparation of the soil through to the desert borders and the consideration of special types of garden suggestions are detailed and full. The author is one with the gift of presenting scientific truths in a style that has



# Linen Damask is GAY at Breakfast

## TRELLIS

The familiar interlacings of trellis-work become as strange and wonderful as snow crystals on this handsome modern breakfast cloth. Modern it certainly is and yet to a breakfast table, it lends a sunny quality of rich charm that is very old



## B R E A K F A S T



SILVERWARE BY FOSTORIA

SILVERWARE BY COMMUNITY PLATE

Lovely designs in Linen Damask for all occasions are pictured in a new booklet — "New in Linen Damask Tablecloths." Send ten cents to cover mailing, addressing Dept. The Irish and Scottish Linen Damask Guild, Inc., 260 West Broadway, New York.

LINEN DAMASK on the breakfast table salutes the spirit of the hour which celebrates our reunion with the world. In the morning sunshine, hospitality is as cheerful as the aroma of coffee...as artless as the golden brown harmonies of muffins and marmalade. Among the superb patterns of Linen Damask made on Irish and Scottish looms, there are many especially designed to be used on the table when the day is young and hearts are light.

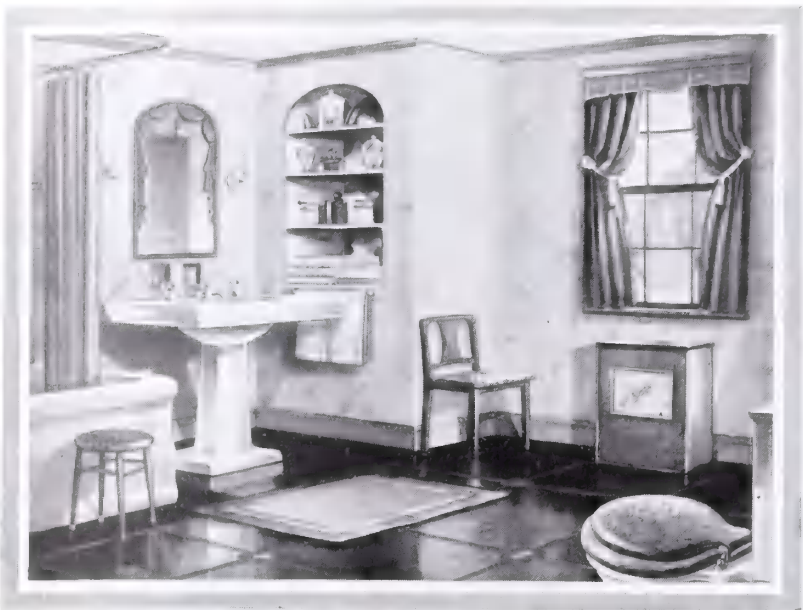


LOVELY LINEN  
DAMASK TABLECLOTHS & NAPKINS  
*impressively correct*



THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES





## NOW—

### An easy, inexpensive way to make your bathroom *Beautiful and Modern*

by Sarah Stevens

**N**OW that you have looked at the lovely bathroom above, let me tell you just what was done to produce this charming result.

It was not a brand-new bathroom. Of course, it looks refreshingly new now—but it was just an average bathroom. The *only* thing *really* old-fashioned was the toilet seat. And right there was where I started modernizing—selecting a beautiful Church Sani-Seat in old rose.

What an improvement this **ONE** change made! Out went the ugly, old, worn seat, and in ten minutes I had the lovely new Church Seat in place. You can put Church Seats on yourself, you know. It's so easy.

And equally interesting is their low cost. A Church Regal Seat can be had for as little as \$5.00. Church De Luxe Seats in Sani-White from \$9.00. In lovely pastel tints from \$10.00. In rich sea-pearl colors—from \$15.85.\* All are modern, sanitary, guaranteed. Plumbing dealers everywhere have them in the style and color you wish.

For the walls I selected a waterproof paper in salmon pink and gold. Then—a shower curtain striped in coral, green and lavender, a soft bath rug in shrimp pink and sea green and cream towels bordered with green dolphins.

By the tub went a sturdy little Church Bathroom Stool—only \$10.00.\* Add, if you wish, one of those useful Church Bathroom Chairs. These soon pay for themselves in daily service and comfort—and they do add so much beauty and charm.

In any case, remember, new beauty in the bathroom can now be had without breaking the budget. And, of all the things you might do, none is so effective, so modern, or expressive of your good taste, as a lovely new Church Sani-Seat.

Miss Stevens has just completed an unusually helpful book in which she gives you complete plans, ideas and color schemes for modernizing and beautifying your bathrooms. The coupon below, and 10¢ to cover mailing costs, will bring you "*Modern Bathrooms for Old.*"



© 1931 CMG

## CHURCH *sani*-SEATS

MODERNIZE AND BEAUTIFY YOUR BATHROOM

Sarah Stevens, Dept. H1, C. F. Church Manufacturing Co., Holyoke, Mass.

Kindly send me your new book on bathroom decoration. I am enclosing 10¢ to cover mailing costs.

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_



## BOOKS WILL MAKE YOUR GARDEN GROW

(Continued from page 288)

gious enthusiasm and charm. As a handy reference book of the most dependable perennials, there is none more useful than *The Garden Bluebook*, by L. B. Holland. Its clear full-page photographs of each plant make identification simple, and the concise cultural information is just the amount needed for quick reference. The graded chart at the back of the book, giving color, height, and season of bloom, is alone worth the price. *The Garden Month by Month*, by Mrs. Mabel Cabot Sedgwick and Robert Cameron, is a garden book in tabular form in which one can find in an instant the characteristics and culture of any hardy plant. *The Garden Bluebook of Annuals and Biennials*, by H. S. Orloff, deals very satisfactorily with these garden friends which we choose anew each year and which contribute notes of variety to the yearly scheme. And then for color in the garden we shall probably want Louise Beebe Wilder's *Color in My Garden*, rich in suggestions for adapting schemes or planning definite effect.

**G**ARDEN biographies are as numerous as the flowers themselves, and each gardener chooses his own special group. In this field of individual flowers the Little Garden series edited by Mrs. Francis King offers some concise and important contributions. *Peonies in the Little Garden*, by Mrs. Edward Harding, has most of the information included in her larger volume, but of course excludes the lovely plates. *Roses in the Little Garden*, by G. A. Stevens, and *Iris of a Little Garden*, by Ella P. McKinney, cover very completely the characteristics and cultivation of these favorite flowers. Another series of useful biographies is the Home Garden one including slender monographs on *Gladiolus*, *Dahlias*, *Iris*, *Evergreens for the Small Place*, and the latest one, *Roses*. There are many more exhaustive books on all these flowers, but the offerings are too numerous to cover in a short discussion. *Garden Cinderellas: How to Grow Lilies in the Garden*, by Helen M. Fox; gives a great deal of expert advice on the growing of these lovely flowers which is not found elsewhere. Among the many books on bulbs, the recent one by F. F. Rockwell, *The Book of Bulbs*, might be the most helpful for general directions. For iris enthusiasts there is a beautiful new book, *Rainbow Fragments: Garden Book of the Iris*, by J. Marion Shull. The author is a very distinguished painter of iris portraits as well

as a grower and breeder. *And Camellias*, by H. H. H. is another recent publication complete discussion of the culture and use of these increasingly popular plants. With the great interest to-day in the use of plants as a decorative plant, many will be glad to see the new publication by A. D. Houghton, *The Garden Book*, a reliable guide with information sound and scientific.

**A**MONG garden styles the rock garden is surely in the fore. What a glorious contribution to this field is the new *Rock Garden and Alpine Planting* by Henri Correvon, known throughout the world as 'the greatest alpine grower.' He discusses very thoroughly individual plants, their culture and adaptations for garden use, basing all his information on years of experience with plant materials and a careful checking up of American growing conditions. The book is generously illustrated with drawings, photographs, and plates. For those who plan a simple garden the little handsomely illustrated *Rock Gardens*, by F. F. Rockwell, will be useful, and for those who are continually looking for suggestions (and also challenge) there is *Adventure in My Garden and Rock Gardens*, by Louise Beebe Wilder. The lists give *Garden Pools*, by Ramsey and Charles H. Ramsey, a book which shows how to use water attractively in the garden, an important consideration for rock gardeners.

Some of us want quite appropriately to enhance the attractiveness of our homes of Colonial texture with an old-fashioned garden. Unfortunately there is not a great deal of literature available to guide us, but Tabor's *Old-fashioned Gardens* gives ways and means of securing charming effects, and also in a fascinating discussion of origin and development of Colonial gardens. There is to delight as well as to instruct in *Old Time Gardens*, by Morse Earle. In this connection we might add *A Garden of Olden Days*, by Eleanor Rohde, a book 'filled with the fragrance of old-world garden, the hues of bees, and mellow sunshine.' We are urged to preserve our plants from extermination by bringing them into our own gardens and making their surroundings so congenial that they thrive and propagate. H. Durand in his book *Wild Flowers and Ferns in Their Home in our Gardens* (this book has an earlier title, *Taming the Wild*





# IT IS FINISHED SO QUICKLY AND LASTS SO LONG,

## AT IT'S REALLY THE SENSIBLE WAY

message to those who are still  
ing the building of a vacation  
ause they dread the very word,  
g." If you are one of them, and  
bar to the fulfilment of your  
our dislike of the litter, fuss,  
d exasperation of home-con-  
s, we urge you to investigate  
Houses.

iet charm of a Hodgson House  
om architectural "fitness" and  
e . . . simplicity of line, and a  
quality in harmony with any

background. It is well arranged, spacious,  
comfortable. *But over and above all that is  
the quickness and ease with which it is erected.*

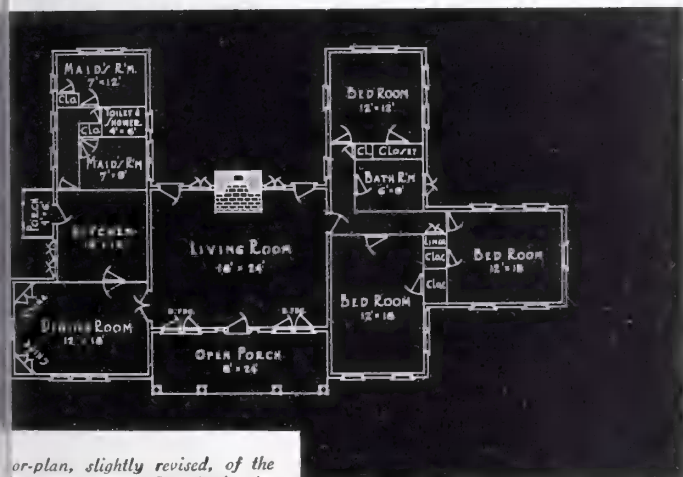
You choose a floor-plan from our book-  
let; we build your house in sections and  
ship it to you ready to erect. With a  
little local help you can have it up in a  
few days. If you prefer, we will send a  
construction foreman to handle the job.

The sections fit tightly together, held  
rigid by heavy key-bolts, and the finished  
house is sturdy and durable. You will  
have no repairs for years. Selected cedar

and Douglas fir are used in construction.  
Walls, roof and floors are insulated  
against heat and cold with Celotex.

Write today for our book J-3. It  
gives you a great variety of pictures, plans  
and prices. E. F. Hodgson Co., 1108  
Commonwealth Ave., Boston, Mass., or  
730 Fifth Avenue, New York City.

*You can see a complete Hodgson House, full-size, at our new  
New York exhibit—730 Fifth Ave. at 57th St. Similar ex-  
hibit at 1108 Commonwealth Ave., Boston. Outdoor exhibits  
at Dover, Mass., and Sudbury, Mass.*



or-plan, slightly revised, of the  
se shown here. Our book also  
prices furnishings and lawn and  
ment—bird houses, dog kennels,  
doors, picket fences, etc.



*Your Hodgson House can be enlarged at any  
time without spoiling the plan. Details are  
carefully finished. Solid brass hardware, glass  
doorknobs, spacious closets.*



# HODGSON HOUSES





**I**N the spring of the year we bring the fascination of the out-of-doors into the home. Then we delight in forsythia sprays, pussy willows, and the gay and scented beauty of flowering bulbs.

Roseville Pottery provides the perfect setting for spring flowers. Its lovely texture and exquisite coloring blend with a wide variety of blossoms; and the wealth of designs offered by Roseville makes graceful display possible with all sorts and types of growing things.

Because of its beauty of form, texture and color, Roseville Pottery is appropriate as a permanent part of your decorative scheme. It is "livable" pottery, and has the true distinction of a charming and usable creation.

Bowls, jars, vases and candlesticks of many sizes and shapes are fashioned for you by Roseville craftsmen. You may see them at leading gift shops and department stores. Ask for them by name so you may be sure of genuine Roseville quality.

*Write, and a copy of the interesting, illustrated booklet, "Pottery," will be sent you free.*

THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio

# ROSEVILLE POTTERY

## BOOKS WILL MAKE YOUR GARDEN GROW

(Continued from page 290)

which was much more descriptive) tells exactly how to secure this happy transformation.

For city dwellers there are some charming new books. How many have longed to make a garden plot out of a few yards of tin or gravel roof space! *Roof Gardening*, by Ida Mellen, tells how, and makes her suggestions possible and practical by quoting personal experiences. Another fascinating new book which brings gardening indoors is Patten Beard's *Adventures in Dish Gardening*. This book interprets for our use the old Japanese art of *Hachi-niwa* or dish picture, and shows how lovely bits of miniature landscape may be created by using growing plants. Indispensable to the garden lover who is deprived of an outdoor garden, as well as to everyone who uses his garden offerings for beauty and repetition inside, is E. A. White's *Principles of Flower Arrangement*, and another, *Flowers for Cutting and Decoration*, by Richardson Wright, gives bouquets for spring, summer, autumn, and winter.

For professional and specialist there are two important new books. *Modern Roses* is a uniform and descriptive catalogue of all rose varieties, prepared by J. Horace McFarland for the American Rose Society. *Hortus: A Concise Dictionary of Gardening*, by L. H. Bailey, is a complete reference book in one volume. Its publishers assure us that the information included does not in any way replace the *Cyclopaedia*, but is compiled from fresh and original sources. It gives brief descriptions, correct botanical and common names, and notes on culture and propagation for every plant known to be in common cultivation in the United States and Canada to 1930. It is bound in waterproof fabrikoid so it can go with the gardener into potting shed and greenhouse.

There remains a miscellaneous group. Among the books are not new but are almost indispensable to many is a little tentative volume called *1000 Garden Questions Answered*, by Hottes. In convenient form it solves the many problems of the amateur, and is a book of reference by many who themselves experienced gardeners. Glancing on in the list of books for gardeners, *California Gardens*, by Sydney Milner, will be of interest to all garden lovers who appreciate the beauty of these Western gardeners. They want to catch some of the magic for their own land. *Italian Pleasure Gardens*, by Standish Nichols, offers the inspiration always found in villa gardens. This new book is one of the others by this same author. *Spanish and Portuguese Gardens* and *English Pleasure Gardens* are illustrated with gorgeous photographs. Mrs. King's latest, *From a New Garden*, is as charming as all her books, and many new suggestions result from her new experimental garden plans and pleasures. Informal books have a real place in a garden library, for as favorite "story books" they are our garden possessions? Garden lovers have not read *Elizabethan Gardens*, by Elizabeth F. Fox, *German Gardens*, by Elizabeth F. Fox, *The Garden of a Commuter's* by Mabel Osgood Wright, at once.

Every season brings its contributions to the garden library. Each collection must be kept up and appraised with the individual gardener in mind. What brings new stimulus to our garden enthusiasms and new knowledge to supplement our experience worthy of place. We look forward to all the new garden publications, for the art of gardening is a live, growing subject, with possibilities as rich and as varied as the great field of Nature.

## WISE ECONOMY IN BUILDING

(Continued from page 277)

faking or unsuitable characteristics, unless their proportions are good and they are of a mass pleasingly arranged and well tied to the setting, they will not hold any lasting merit.

At the end of the list of houses assured of an untimely death are placed those that are carelessly executed. Their faults may be in a variety of things. Their detail may be unrefined, their construction

may be of materials that do not live or will show cheapness; they may suffer through weathering. After their newness has worn off, they will not show any distinguishing marks.

These factors will serve as a guide in determining the appearance of the house. No style should be chosen unless one is assured that it will live. For that reason it is safest to use a native





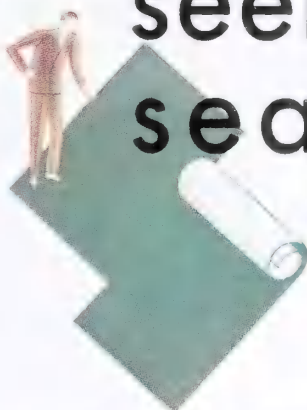
Eugene Schoen, Architect. Carpet furnished by F. Schumacher & Co.

*This actual color photograph, showing the library of a home on Park Avenue, New York City, gives you some idea of the beautiful, unmarred surface of Collins & Aikman Carpet. All sorts of individual color patterns are possible with this new idea. You can even design your own carpets!*

RACLES STILL COME TO PASS!

S NEW CARPET IS

seemingly  
seamless



NEWS—not only of a carpet—but of a new idea. An idea so revolutionary that all preconceived ideas about carpets are overturned overnight. For the Collins & Aikman Carpet, at the price of ordinary narrow carpet is *seemingly seamless* when laid! It avoids the marring effect of stitched broadloom carpet, until now, has been the choice of “the fortunate few.” The use of carpet woven on a wide loom has been limited because of the high cost. Now comes the new Collins & Aikman Carpet, apparently seamless when laid in a room of any size or shape—and the cost per yard remains as low as that

of narrow-width carpet with unsightly welt-sewn seams.

Collins & Aikman Carpet comes in 54-inch widths. It is a beautiful pile carpet, with a new kind of back. The back, composed of a resilient material, locks the pile, prevents it from pulling out, and allows the carpet to form its own selvage when cut. No binding is needed. It is laid by pushing edges together, and joining them on the back with a tough web of strapping. On

the face, the thick pile meshes, and covers the place where one width meets another.

Even in these times, we can conceive of people who wouldn't be excited over the money to be saved by this idea. If there be such, they will be interested in Collins & Aikman Carpet for the reasons that have made decorators receive it with enthusiasm. Individual color combinations! Special designs, made up to harmonize with the decorative scheme of a room! Consult your decorative adviser, who probably knows all about Collins & Aikman Carpet. Or write for our free illustrated booklet—which will give you some carpet-ideas you never dreamed of before. . . . Address your letters to Collins & Aikman Corporation, 25 Madison Avenue, New York City.

©1931

**COLLINS & AIKMAN CARPET**

SOLD BY LEADING STORES AND INTERIOR DECORATORS





## You can have miles of beauty in a few acres

**W**HY put up any longer with a neglected woodland full of unsightly dying trees where a few sparse wildflowers struggle among impassable briars? Let selective cutting, the Bartlett Way, prepare your woods for a perfect wild garden.

Here Nature's intimate masterpieces of beauty will grow and change through the seasons in a shifting pattern of constant charm. Here are values which go far beyond "dollars per acre"—values which add incomparably to the richness of living and to the completeness of your personal setting.

Even within a small acreage Bartlett dendricians contrive miles of winding paths with unexpected vistas disclosing beauties which exist in every woodland; perhaps a stream, pool, huge moss-covered boulders, or giant tree trunks with a riot of colorful wildflowers—a veritable sanctuary for songbirds and woodland creatures.

No other country in the world can boast the wealth we have in our native trees and shrubs. Rely on Bartlett to disclose the utmost your trees can offer.

Safeguard your home's setting with a service which is backed by the famous Bartlett Tree Research Laboratories.

Many orchids and rare ferns may thrive in your own woods. Perhaps holly, rhododendrons, kalmia, wintergreen and part berries, intermingled with wild azaleas at a time grew beneath your splendid trees may be restored—Bartlett men know.

If you will 'phone the nearest office a representative will gladly discuss at your convenience and without obligation the possibilities offered by your woods.

Attractive literature on selective cutting the Bartlett Way supplied on request.

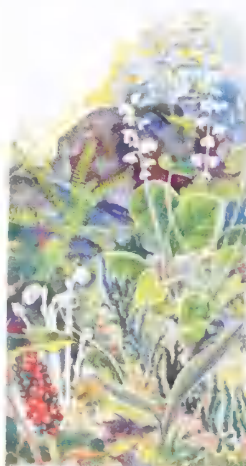


### THE F. A. BARTLETT TREE EXPERT COMPANY

Home Office: Stamford, Connecticut

#### Branch Offices:

Philadelphia	Wilmington
White Plains	New Haven
Boston	Richmond
Westbury, L.I.	Box 8
Orange, N.J.	West End
Syracuse, N. Y.	Bay Shore
Chicago	Box 118
(Evanston)	Washington
Danbury, Conn.	Box 3103
Pittsfield, Mass.	



# BARTLETT

EXCLUSIVE BARTLETT FEATURES—VICKS NUWUD, BARTLETT HEAL COLLAR



Operating also the Bartlett School of Tree Surgery and the Bartlett Tree Research Laboratories



## WISE ECONOMY IN BUILDING

(Continued from page 292)

the Colonial. But as this architecture has certain ons, and as 'divine dis- demands variety, other re used with good results ow greater imagination. em, excepting the modern, ed on precedent, which ome, to be good and last- n a country that has simi- lards of taste, climatic and nditions. For that reason, ions from England and ave been most successful out the United States, and and Italian houses have ilt to good advantage in blessed with a warmer In adopting a style, it e remembered that native nd quaintness, if they go sound reasoning and prin- f good design, have no value. Too many times gly motives are used be- ey seem amusing or 'differ- ave sentimental appeal.

case of every building the sities of its functions must and squarely dealt with. and plentiful windows are uirement of a room, no n be used in which the nt characteristic is few ll openings. For such real- adoptions have their ns. In some cases, the architect will succeed in fitting a style to modern s; in others, he will design up-to-date building in e portrays his understand- everything good and worth the periods gone by, with- owing any one in particu- e latter will result in a f individual character in e architect has expressed ands and personality of his his own language.

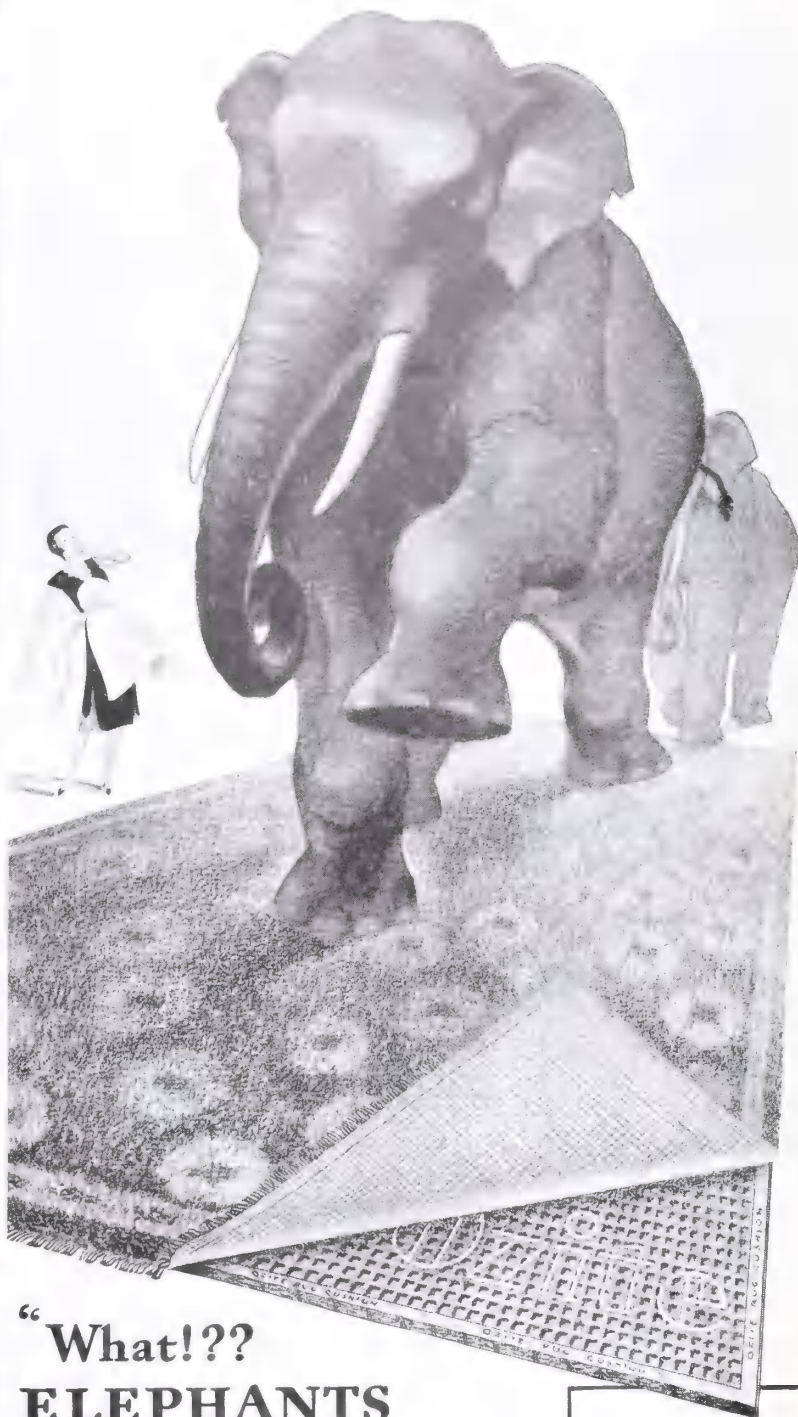
beyond this means to in- e modern materials, light- l mechanical equipment. s building a house for the and future. This demands ms, developed out of the ices. This is by no means Many efforts in the so- modernistic' mood have nsuccessful. Only if we t the theories expressed can in the truly modern house ng value. We have to and the causes of the doom of houses, and, in g them, take advantage of ew medium of sound value.

In modern architecture lie great possibilities; in it the requirements of comfort and convenience will be better met and there will be a greater freedom of design and expression. To create it is a difficult task, which should not be tried without skill, practice, study, and taste.

ONE other factor increases the joy and value of a house without increasing its cost — namely, the setting of the house in relation to its site. There are several angles from which this must be considered. The house must draw its biggest advantage out of the position it holds on the lot. In the city block it must overcome as much as possible the difficulties and limitations of the site. On an open lot, it must, in addition thereto, turn to use every factor that will be beneficial. There are always preferred exposures, because of sun, view, wind, and streets. A garden of good shape should be made possible, and no land should be wasted. The topography of the site should be used to the greatest advantage of house and garden. In all cases, the neighborhood, possible encroachments, and shifts in real-estate value should never be lost sight of. These factors should be considered before the lot is bought. The trained person, if consulted, will also examine the conditions of the soil, the relation to the public services, such as water, sewer, gas, and electricity. He will investigate the building laws and restrictions of the deed. All these considerations have a direct bearing on the value of the house, and some of them on its construction cost.

THE house is our most lasting companion. It is our friend if we enjoy it. It is dear to us, if we are proud of it, if it inspires us, gives us happiness, and commands the respect of our friends and neighbors. These qualities are expressed in usefulness, beauty, and setting.

They are within the reach of everyone, even if the budget is limited. Wise economy will then govern the building programme, will result in an ingenious plan, and get the maximum out of the factors that will not increase building costs, such as beauty of design and charm of setting.



### "What!?? ELEPHANTS tramping across my rugs?"

No, not actual elephants — but if they did tramp through your house, you could see how their crushing weight would destroy your rugs. Yet you and your family pound — pound — pound across your floor coverings, each foot-step a hammer blow *with the weight of the body behind it* — grinding the fabric against the floor!

Science has perfected Ozite Rug Cushion — a shock absorber for rugs that defies even the tramp of elephants. Ozite cushions the fabric . . . eliminates wear . . . *doubles the life of your rugs*. At the same time, Ozite gives any rug the rich softness of an "oriental." Lay your present rugs over Ozite. Enjoy today the luxury and economy that Ozite brings to your home.

Ozite is a cushion of felted hair, like a thin hair mattress. Never wears out . . . always stays soft. Mothproof. OZONIZED. Made in all sizes. Requires no fastening. Buy it wherever rugs are sold

**GENUINE Ozite**  
Rug Cushion now bears the name impressed on the face of the fabric! For your own protection, be sure you look for the name

**GUARANTEE**  
Ozite is sold under an iron-clad guarantee. It will give you a lifetime of satisfactory service.

**Ozite**  
RUG CUSHION

Pat.  
Sept. 9,  
1924

**SEND THE COUPON**  
CLINTON CARPET CO., Merchandise Mart, Chicago, Ill.  
Please send me your free booklet, "Facts You Should Know About the Care of Rugs and Carpets, including information on stain removal. Also small sample of Ozite."  
Name \_\_\_\_\_ Address \_\_\_\_\_





» The clock above is LYNN, with Westminster tubular chimes and gold dial. Price, \$325 «

## "Late again! We'd better get a Telechron\* Clock"

HOSTESSES' nerves are calmer now. Servants are seldom disgruntled. Roasts don't come to the table overdone. Dinners planned for eight o'clock begin at eight. All because Telechron electric time has made it almost unpardonable to be late for a social engagement!

A Telechron Clock keeps its owners on time. It owes its uncanny accuracy to the Telechron Master Clock in the power house. By checking generator speeds to keep them constant, Telechron Master Clocks assure accurate time service to the alternating current electric outlets in your home and office. Simply "plug in" a self-starting Telechron Clock and this modern necessity is yours!

Telechron Clocks and Master

Clocks were made for each other. Only clocks marked "Telechron" on the dial can bring true Telechron service.

At a nearby dealer's (listed in the classified telephone directory) you'll find a host of interesting models. Stately grandfather's clocks for hall or stairway. Graceful tambours for the mantel. Quaint banjos for the wall. Attractive uprights for desk or dressing table. All built for beauty and precision.

Telechron Clocks are priced most moderately from \$9.75 to \$55. The Revere Clock Company of Cincinnati, Ohio, manufactures distinguished chiming clocks with Telechron motors, priced from \$40 to \$1200.

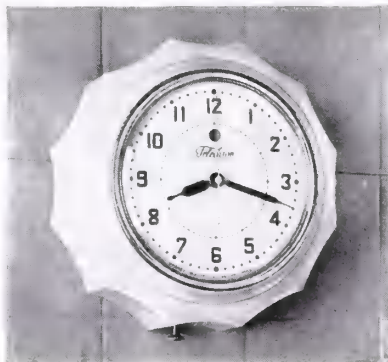
★ Telechron is the trade-mark, registered in the United States Patent Office, of the Warren Telechron Company.

WARREN TELECHRON COMPANY, ASHLAND, MASSACHUSETTS



Left: Banjo—Mahogany case, 20 1/2" high, \$19.75

Below: Hostess—For the kitchen, Moulded case, \$9.75



## WHAT WE ACCOMPLISHED IN THREE YEARS OUR GARDEN IN SOUTHERN CALIFORNIA

(Continued from page 272)

now ten feet high in spite of constant pruning. This hedge completely screens a service path which leads from the back yard down into the patio, with a gentle slope so that a wheelbarrow can be taken into the patio when planting is going on. The hedge also completely hides garage, drying yard, lath house, and trash yard with compost heap and incinerator, which lie one behind the other on the right-hand side of the lot.

hundred hybrid Transvaal —Gerberas,—which thrive of much water and liberal ing —treatment quite the site of that usually recom In winter there are sweet a trellis, *Dimorphotheca* as well as that new variety lonis, centaurea, annual la candytuft, godetia, and more. Each year new thing tried out, many to be dis if they can't stand the he



THE HOUSE before the garden was planted

On the left of the long path is a plot 35 x 100. Peach, nectarine, and persimmon trees are planted along the boundary line, and the open space is given over now to a cut-flower garden, where plants grow in neat, if prosaic, rectangular beds.

A four-foot border runs beside the path, and here, facing the iris, are white pinks, that fine new variety Bristol Purity which blooms from March to May, and with it pansies, *Alyssum saxatile citrinum*, and blue *Agathaea*; all these as an edging, with, behind them, stocks and snapdragons in winter, zinnias and salpiglossis in summer, and dozens of chrysanthemums for fall.

There are thirty-six rose bushes in a plot by themselves, many carnations and pinks, some scented-leaved Geraniums, —lemon, rose, nutmeg, and so forth, — and lemon-verbena, to pick with bouquets. There are pentstemons of all shades, gladiolus (primulinus hybrids only), some of the new Charm or Miniature dahlias, scabiosa, both annual and perennial, straw-colored gaillardias, *Salvia patens* and *S. azurea grandiflora*, hybrid Delphiniums, and a fine variety of belladonna so good for cutting. There are a

drought. We depend most on annuals for cutting, and then not a day in the year when is not something to cut for the house. Some day this cut-flower garden will be made over into a really pretty and well-decorated garden, but it gives me an amount of pleasure as it affords me an opportunity to plant new plants each year. Carnations tried this year have to stay, as an annual, and trying now *Verbascum phoeniceum* and *Sidalcea*, but I fear it hot for them.

All these annuals and many of the perennials and royal are raised in flats in the lath house, only a disreputable makeshift present. This part of the work gives me more pleasure than any other, and when hundreds of thousands of plants are raised from seed, the expense of the garden can be greatly reduced. It has taken us three years of work to arrive at the present state in the garden's development in three years without summer vacations and winter theatrics might have been, with some golfless Sundays, while our robes are reduced to the state where we are hardly covered. But we have on



# USE BEAUTIFUL 9<sup>th</sup> COVER COMPETITION

PETITION for *House Beautiful* cover become an institution of no small dimension, evidenced by the increase each year in the number of entries from all parts of the country. More than numbers, however, is the distinct level of quality in the designs submitted in which has been at once a satisfaction and a challenge. For we have found all too frequently that designs of outstanding merit are disqualified because they are more suited to other types of magazine than *House Beautiful*. In order, therefore, to secure the best possible entries, we have eliminated all but the group from which the covers are selected. We make a special plea that contestants in this competition bear in mind the following conditions:—

*House Beautiful* is a magazine devoted principally to Building, Planting, and Furnishing. Therefore, designs should be in some degree a reflection of these subjects.

For the year beginning with September 1930, the first of the covers entered in this competition will appear) will be devoted to the subjects\* as listed in the next column.

The order of the titles may be changed, the subjects should be stated at some time during the year.

It should be found helpful to keep these in mind in making your designs.

September . . . . .	Fall Building
October . . . . .	Fall Decorating
November . . . . .	City House and Apartment
December . . . . .	Christmas
January . . . . .	Furniture and Equipment
February . . . . .	Spring Building
March . . . . .	Spring Gardening
April . . . . .	Spring Decorating
May . . . . .	House Planning
June . . . . .	Summer Home and Furnishing
July . . . . .	Seashore Houses
August . . . . .	Remodeling

Contestants should bear in mind that our covers must have display value and that this end is best achieved by a simple design worked out in large scale and effective colors with the elimination of elaborate or fine detail.

Briefly stated, the designs will be judged on the following basis:—

1. Effectiveness of colors
2. Directness and simplicity of design
3. Appeal of idea expressed
4. Originality (not eccentricity)
5. Degree to which the design expresses the character of the *House Beautiful* magazine

**First Prize \$500**

**Second Prize \$300**

**Student Prize \$250**

*In addition we hope to purchase several other designs, for each of which we will pay \$200*

**CLOSING DATE May 1, 1931**

This competition is open to all artists everywhere whether or not they are subscribers to the *House Beautiful*. But if any are unable to procure a copy of the magazine for study, we are offering a special rate to those whose names appear on our competition mailing lists. If you desire to take advantage of this offer, please indicate your choice on the coupon below and mail with your check to the *House Beautiful*.

## ADDITIONS

The submission of a design in the competition will be taken as an acceptance of the conditions as set forth below.

Designs must be exactly 10 $\frac{3}{4}$  x 13 inches and rendered on a stiff board with top and side margins equal.

Coloring nor background is to be the artist's, but he is requested to design a sample of the color he is using as a background. The design should be of a value which will show up on the *House Beautiful* in reproduction.

Designs may be rendered in any medium, but for covers will be reproduced in process plates—the usual method of color-cover reproductions.

Designs should be identified as 'student' written on the back of the mount.

The artist's name must not appear on the design; but on the back before the design is mounted on the back of the mount of the design must be drawn a pseudonym which is again put on a card 3" x 5" with the artist's name and address on it. This card should be placed in the envelope which should then be glued to the

back of the mount. If more than one design is sent, it should be so stated on each card. Any characteristic signature may later, at the request of the artist, be added to designs accepted, before they are reproduced as covers.

6. If the owner of a design wishes it returned, the card which he sends with each entry should so state, and postage should be enclosed in the envelope with the card, or a request made that the design be returned express collect. A design returned by mail will be insured only if postage is sent to cover it; designs returned express collect are automatically insured for \$50.00. If higher insurance is desired it should be so stated on the card. If no mention of the return of a design is made, it will be destroyed.

7. No more than three designs may be submitted by one person.

8. Approximately 100 designs, including those to which prizes have been awarded, will be selected for exhibition in important cities from the east to the west coast. Our experience has proved that it is of distinct advantage to the artist to have his work so displayed, and

unless a contestant states to the contrary on the card enclosed with the design we shall consider that we have his consent to exhibit his design.

9. Designs must be securely wrapped in heavy, stiff cardboard. Corrugated cardboard has been found unsatisfactory. They must be sent prepaid or delivered to the Competition Committee, *House Beautiful*, 8 Arlington Street, Boston, Massachusetts. Canadian and foreign entries will be accepted only if sent prepaid from some point in the United States.

10. All designs entered in the competition are submitted at the risk of the owner. We will not be responsible for the loss of, or damage to, designs through fire, theft, or other cause while in transit or in our custody.

11. Designs will not be acknowledged unless a self-addressed postcard inscribed with a statement of the receipt of the cover is enclosed with the design. These will be mailed as soon as the designs are opened after the

closing date, May 1, 1930. Designs will be returned as soon as possible after the awards have been made, but some delay, due to the large number of covers received, is inevitable. If a contestant desires to call for his design, he should so state on the card containing his name. He will then be notified when his design is ready for delivery. It cannot be collected before this notification is sent.

12. The prize designs and those which are purchased will become the property of the *House Beautiful* Publishing Corporation.

13. All entries must be labeled 'Cover Competition' and must be received at the address given below on or before May 1, 1930.

**NOTE:** If a student is awarded either first or second prize the Special Student Prize is automatically canceled.

The results of this competition will be announced in the August 1931 issue of the *House Beautiful*.

THE HOUSE BEAUTIFUL, 10 Ferry St., Concord, N. H., or 8 Arlington St., Boston, Mass.

Gentlemen: As announced in connection with your Ninth Annual Cover Competition please send me the *House Beautiful* Magazine.

I enclose \$1.00 for 5 months, \$3.00 for 15 months, \$4.00 for 24 months.

Name and Address



# CANDLE LIGHT



**YOUR clever hostess appre-**  
  
**ciates instinctively what miracles of**  
  
**flattery to hair and eyes and com-**  
  
**plexion are held within the tiny flame**  
  
**of a well-chosen candle. Her preference**  
  
**for Waxels but parallels her taste for**  
  
**Spanish linens and Stiegel glass and**  
  
**Wedgwood china.**

WILL & BAUMER

## waxels

... the correct candle

CHANDLERS SINCE 1855

### Shirland Quinn's DARK HERITAGE

A First Novel of Power  
and Intense Interest

A story of Wales and America,  
and especially of the passionate  
attachment every Welshman feels  
for his country.

This is essentially a novel of  
space and character. A gripping,  
vital story of the struggle in a  
man's heart when old loves and  
faiths war with new.

An ATLANTIC Book  
Published by  
Little, Brown and Company

## WHAT WE ACCOMPLISHED IN THREE YEARS OUR GARDEN IN SOUTHERN CALIFORNIA

(Continued from page 294)

look back on the pictures we took the first winter, when the garden was a sea of mud, plantless, treeless, and shadeless, heaps of brick, piles of sand, and what looked like destruction, not construction, in every direction, to get a great thrill out of all we have accomplished with our own hands.

**T**HE general plan has worked out satisfactorily, but we have made some mistakes in plant material, not realizing, in our ignorance of California conditions, how large shrubs would grow. The first work was to level and grade the ground in the patio and make sure that a second flood, such as we experienced a month after moving into the house, would not again fill our cellar with six feet of water. Then was begun the laying of brick paths, so that we could get into the house without tracking in mud and gravel. The brick was laid on hard, perfectly leveled ground, then sand was brushed over it with a broom, and now the paths are as hard as if they had been set in cement. The pepper tree and the acacia were the first things planted. I remembered the acacia as first seen years ago in Rome, great bunches for sale on the Spanish steps. Then for many years I knew it not, for acacias do not thrive in Minnesota, and what a joy it was to find I could have it here in my California garden! These trees were about three feet high, in gallon cans, and can scarcely be seen in the first photographs taken. The pepper is now a foot in diameter. I remember they cost fifty cents each. How better could one spend a dollar and receive such dividends in contentment? The small box edging for beds and borders went in next, bought in flats of a hundred plants at \$1.75 a flat. The Arizona cypress hedge was planted from a flat of one hundred tiny cuttings and cost, I think, about \$2.50. Many shrubs and plants in California come from the nursery in gallon or five-gallon cans, and opening these cans is one of the meanest, most provoking jobs I know of. The trick is to get the plant out whole without entirely chopping it, as well as your fingers, to pieces. Your temper is, of course, entirely destroyed by the operation! How I should like a penny back for each of the cans I have opened!

The little formal garden we decided to make a foot higher than the patio, and soil from another part of the yard was laboriously wheeled in a barrow

until we had the desired level. Then were built brick steps and the pillars beside the steps. Setting the eucalyptus for the pergola was the worst of all. We had to hunt so before we found a place for trees of a suitable size we cut. Eucalyptus wood cuts so rapidly after being cut, it is soon impossible to drive it and in order to erect the pergola quickly we had to call for side help. The posts were too heavy for one man to move. They are set in rocks and concrete, two feet deep, and the rocks project above ground so that moisture cannot get around the posts, they are as ever; but where they were set for the project, decay has already begun and some day these posts will have to be replaced.

Planting went on every day but construction work was on Saturday afternoons, Sunday and precious bank holidays. Fortunately for us the State of California seems to be blessed with an unusual number of these days. Our enthusiasm knows no bounds, and I blush now to remember how we called our friends to admire what we have seemed to them a pathetic chaos.

**C**ONSTRUCTING the drainage of another long and difficult job, as a hole eight feet deep had to be dug and filled with large and then smaller stones, that a pipe with a plug for a stop could be placed in the concrete bottom and run down the stones in case we wanted to drain the pool. This could all have been obviated by proper drainage pipes laid in the beginning, but the brick paths and planting were in.

If the pots around the garden seem rather to have gone into a huddle, it is because we place them close together to prevent our Scotties from jumping into the water and killing goldfish. They always climb over the beautiful fan-tailed ones although dead fish are drowned. Scottie would drown a goldfish.

The grass panel was partly as a concession to the dogs' fort and happiness of our friends. Grass is not appropriate in Southern California but the dogs tell us quite that they much prefer to lie on grass, however inferior in texture, rather than on hard brick or stone paving. We have



# One of the many beautiful period patterns Sanitas—the washable cloth wall covering



OF course, wall coverings should be washable.

Sanitas advocated this more than twenty-five years ago. Millions of people keep their Sanitas-covered walls clean with a sponge and warm water.

Sanitas also believes that a wall covering has a protective as well as a decorative duty to perform.

Because it is made on cloth, Sanitas has the textile strength to prevent ordinary wall cracks from breaking through the surface. Sanitas is particularly valuable on ceilings—it strengthens them.

There are beautiful Sanitas designs and colorings for every room. See the complete line at your decorator's.

Ask to see the latest Sanitas Sample Books, and make your selection from them.

All genuine Sanitas has the trademark stamped on each roll—look for it.

THE STANDARD TEXTILE PRODUCTS CO.  
320 Broadway Dept. 30 New York

Write for Samples  
and Booklet  
containing many decorative  
suggestions for various rooms



# SANITAS

## MODERN

### WALL COVERING



## EMBOSSSED

*to give the time-mellowed texture of Old World Floorcre*



**M**aster craftsmen might have 1 floor many years ago. Archited

has all the mellow charm of ancient ha all its rugged simplicity. Yet this floor is q —but one of many new textured floor effd offered in Armstrong's Embossed Inlaid L

These floors, so friendly to fine furnishe mit you to carry out any type of decoration for any type of interior. Some, like that shown at the right, follow a broken flag-stone effect (No. 6180). Others spread before your feet a magic carpet that softly catches the play of light and shadow. Even modern motifs take on a decidedly mellow atmosphere such as the design which brings back all the beauty of fine pl Carré floors (No. 3221).



Design

Local stores are displaying these newest An Embossed Inlaid Floors. And a letter to l brings you a whole bookful of rooms that sh well they look in fine homes. It also tells

the good housekeeping of Armstrong's Linoleu spot-proof, stain-proof Processed surface, and illy and quickly your ne can be installed. Just s for "New Ideas in Hor ration." This book, b Dell Brown, also bring



Design No. 3221

offer of free decorating services. Address quest to Armstrong Cork Company, Floor I 939 Pine Street, Lancaster, Pennsylvania. (Makers of cork products since 1860.)

**Armstrong's**  
*Linoleum Flo*  
*for every room in the*



Afternoon and evening hours slip by unnoticed in such a quiet retreat, where soft light dancing across the textured floor is the only reminder of passing time. A friendly floor, time-mellowed—yet quite new—it's Embossed Inlaid No. 6140.



## WE ACCOMPLISHED IN THREE YEARS IN OUR GARDEN IN SOUTHERN CALIFORNIA

(Continued from page 296)

with them and now they  
need to keep in the paths  
of the flower beds, if the  
big enough for them to  
a newly dug bed, warm  
erizer, is a terrible tempta-  
ly do their digging in the  
d, which is a veritable  
e of mice, gophers, moles,  
small lizards, enough to  
n industrious dog every  
year.

There is much labor connected  
with the upkeep of a place even  
as small as this. But fortunately,  
since my husband and I do every-  
thing ourselves, we enjoy the work  
as much as we do the finished re-  
sults. Finished, however, is a  
word that can seldom be applied  
to a garden, certainly not to this  
one, which we expect will afford  
us pleasant and interesting work  
for many years to come.

## THE CHARM OF CHINESE PEWTER

(Continued from page 273)

arts—a base to hold hot  
a warmer, an inner bowl  
the food, and an orna-  
lover. The covers of the  
dish in question are in  
e of a duck or a fish,  
incised with lines indi-  
cating scales. Some-  
times of water are carved on  
dish. Green glass eyes add  
note to the creature.

is the most outstanding  
istic of Chinese pewter is  
ent combination with  
materials. Examples show  
of other metals, pottery,  
ous stones, and, most  
of all, varnish and lac-

metals used in combina-  
brass, copper, and gold.  
dishes often show nar-  
bands of brass used along  
lines of construction,  
to give a suggestion of  
length. Handles on these  
e almost invariably of  
copper is used somewhat  
if not so extensively. An  
burner, with bits of the  
still clinging inside, is  
decorated with copper  
ing. A pewter teapot is  
to stand on a filigree  
brazier of copper, and  
n incense burner of cop-  
p of the teapot, all quite  
ral.

used as a thin film of  
er the incised outlines of  
other designs, creating  
al effect. This gilding is  
rtly worn away in old  
m much polishing.

appears usually as a  
white porcelain bowl has  
pewter shell on the outside.  
ots almost always have  
inside. What a refined  
ey had, those gentlemen  
o Polo's day, to distin-  
ween tea brewed in pot-  
that which had been in  
with even as inert a metal

as tin! No doubt, too, the thick-  
ness of the pottery and pewter  
served to keep the tea hot when it  
was brought to them for cere-  
monial sipping.

A modern combination of pot-  
tery and pewter is found in the use  
of a heavy filigree of the metal on  
the outside of reddish pottery  
jugs. The origin of this, it is told,  
is that a favorite jug of the em-  
peror's, which had become cracked,  
was preserved in this way.

Semiprecious stones, such as  
jade and carnelian, are used in two  
ways. A bit of carved reddish  
stone, like carnelian or onyx, is  
frequently used to form the fruit  
or flower portion of an ornamental  
knob or handle. A cicada, used  
for a knob, has a piece of green  
jade for wings. White jade is  
used very often on small old tea-  
pots of the Ming period as  
handles, spouts, and knobs. It is  
usually discolored by age and hot  
water.

Pewter was a favorite material  
to use for teapots, and the forms  
are extremely varied. It appears  
in the usual round and cylindrical  
shapes, and in addition there are  
some that are very odd. One, for  
instance, is like half a cheese box;  
another has a demountable spout,  
coming out of the top, which can  
be twisted around and the whole  
thing shut under a separate cover.  
Square and rectangular forms are  
also found, these usually having  
an applied medallion as decora-  
tion on each surface.

Another teapot, quite different  
in design and undoubtedly of an  
earlier period, is in the form of the  
sacred peach of longevity. There  
is something quaintly pleasant  
about drinking from the symbol of  
long life, and the peach motif is  
frequently used for this purpose  
even in porcelain. In one teapot,  
the fruit forms the body and is but  
little larger than natural. A twist  
of stem creates a base and handle,

If the lovely colors you  
prefer seem too fragile to  
endure, remember, every

# ORINOKA SUNFAST DRAPERY

is guaranteed not to fade



An interesting treatment of French win-  
dows, as shown in the Orinoka booklet

TIME cannot touch these lovely colors . . . nor sun nor wind nor  
water. They are as enduring as the very fabric into which they are  
woven. However subtle, or brilliant, their tints . . . the cool pale  
green of Marie Antoinette, the rose and gold of a fine Directoire  
damask, the carnival colors of Sardinian cloth . . . they will not fade.

And Orinoka draperies are not only fast to sunlight. They are  
washable . . . from the heaviest brocatelle down to the sheerest  
gauze. You, the purchaser, are assured of this by the famous Orinoka  
guarantee attached to every bolt: "These goods are guaranteed ab-  
solutely fadeless. If the color changes from exposure to the sunlight  
or from washing, the merchant is hereby authorized to replace them  
with new goods or refund the purchase price."

In the Orinoka booklet, "Draperies and Color Harmony," are  
shown twelve rooms, period and modern, planned and executed in  
color by a well-known decorator, using appropriate Orinoka Fabrics.  
These same fabrics, you may see in all their real beauty in the  
drapery departments of leading stores. Ten cents in coin or stamps  
will bring you the booklet and the name of store nearest you. Use

the coupon below. The Orinoka  
Mills, 183 Madison Avenue,  
New York City.

# ORINOKA SUNFAST

Draperies . . . colors guaranteed sun  
and tubfast

THE ORINOKA MILLS  
183 Madison Avenue, New York City

Gentlemen: I should like a copy of the  
Orinoka booklet, "Draperies and Color  
Harmony." I am enclosing 10 cents.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



## THE CHARM OF CHINESE PEWTER

(Continued from page 297)

and several applied leaves decorate it. There is no carving on this piece.

A somewhat similar peach design is used for an ancient wine jug. It is double-walled and filled through a hole in the bottom. The handle and base are also formed from a twist of stem, with applied leaves as decoration. A third piece of this type — that is, with applied design and no carving — is a serving dish in the shape of lotus pods, with unrolling leaves and flower buds forming

made like a doughnut with a hole in the centre in which the small tea bowl rests. A high base protects a polished table surface from being injured by the hot cup. Highly ornamented pewter lids fit over the porcelain tea bowls and keep the beverage warm.

Dressing boxes, with tiny drawers to hold cosmetics, are made in the form of harps with gilded decorations. Copies of these, not at all cleverly done, may be found side by side with the originals.

China evidently has craftsmen working in pewter to-day, with practically as much skill as any have ever had, but they are not designers. Modern pieces may be found in abundance, but there is no difficulty in distinguishing them from the older, finer ones. The metal is of a poorer, softer quality, for one thing, and for another they are usually without the chop or 'touch mark.' I doubt if the demand has yet stimulated



A TEA CADDY of pewter covered with lacquer — the effect being a deep amber. Paintings are set behind glass in the sides

ing the handle and legs. Underneath is a place to hold a small lamp to keep the water hot, a Chinese forerunner to the chafing dish.

Lacquered or varnished pewter is probably very old. Several coats of brown varnish, covering the metal surface, gave a deep golden-amber color to the entire piece. Twin tea caddies finished in this way are further ornamented by incised carvings of characters and chrysanthemums, and the lines are filled with gilt or colored paint against the varnish. Another caddy has different numbers of coats on different parts, giving a light and dark gold effect. An incense burner, lacquered on the outside, is equipped with a tiny shovel and pusher to pick up powdered incense, and a scraper to clean the grate on which it is burned.

Miscellaneous articles of plain pewter are too numerous to mention in detail. Candlesticks vary in size from several inches to a foot in height. They are intended to hold a light before the family tablets. One complete altar set is made of pewter, consisting of two incense burners shaped like small urns to hold burning sticks of incense, two candlesticks, and a central urn to hold chunks of incense.

Pewter saucers show an advanced sophistication. They are



AN OLD WINE JUG in the form of the peach of longevity. It is double-walled and filled through a hole in the bottom

any effort really to fake antiques. When copies are made, it is usually only because there is a lack of good new designs and not an attempt to pass off something made yesterday as something three hundred years old. In the chop of some of the newer pieces, it is stated outright, as if it were a matter of praise, that the piece is copied from an earlier design.

Descriptions given above are all of pieces found in several collections in Honolulu, where, as might be expected, there is a strong interest in Oriental art. Chinese pewter, however, is not particularly rare in shops in the eastern part of the United States, and a lack of general interest has served to keep prices moderate.

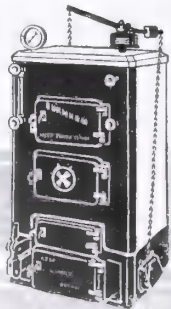
The beauty and interest inherent in the Honolulu collections have caused me to try to find out, if possible, something about the history and background of the craft in the Orient. But search



### How Benjamin Franklin Can Help You Make Heat Savings

YOU recall it was Benjamin Franklin who made the first stove. He made it to prevent so much heat from going up-chimney. For exactly the same reason Burnham Boilers are made the way they are made. Admittedly, the usual talk about this or that fuel saving point, of that or this boiler, is as boring as it may be difficult to understand. So let's not talk about them.

However, there's just one thing that will be of help. It's that a long fire travel makes a short fuel bill. Which undebatable statement, brings us to Hither and Yon. An informing booklet. One filled with just the understandable heat saving facts you want to know, to heat save, whether it's with coal or oil. Besides such, there are ample help hints on various phases such as radiators, making one boiler do two's job. Even to why a chimney should be so high, and a coal bin made a certain way. Send for Hither and Yon Booklet. Admittedly, an odd name. But you will agree it's right when you get it.



**Burnham  
Boiler  
CORPORATION**  
IRVINGTON, N. Y.

Representatives in all principal cities  
of the United States and Canada

No. 9

IN A SERIES OF

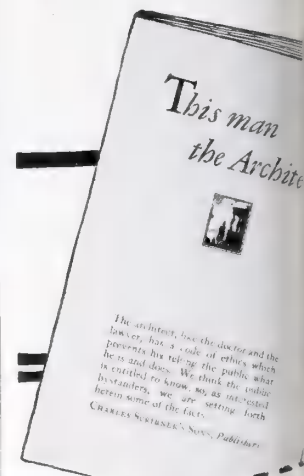
Information Bulletin  
ON THE ARCHITECTURAL PROFESSION

THE architect is your professional adviser in such matters as the following: drawing up of proper contracts; securing of necessary permits; the proper amounts of payments to be made; the covering of the work by insurance under construction, not only a but against personal liability for to workmen or to passers-by; the for connection with public utility proper guarantees from contractors' durability, tightness against water innumerable questions as to the contractors' province covers certain as to who pays for water, heat, used during the construction of building; the placing of responsibility for adjoining buildings. It is how, without the architect's assistance, unfamiliar matters as these, it is inevitable that the layman should self involved in a veritable technical and legal entanglement.

We have put some facts of this little booklet, "This Man the Architect," which we shall be glad to send you, without charge, to any one interested. Please enclose a self-addressed stamped envelope.

**Charles Scribner's**  
publishers of  
**ARCHITECTURE**  
— the professional journal  
of books on architecture

A member of the National Shelter Group  
Bureau of Circulations and the Associated  
Papers, Inc.



TEAR OFF THE COUPON AND

CHARLES SCRIBNER'S  
597 FIFTH AVE., N. Y.

Please send without charge a

"This Man the Architect"  
in the enclosed self-addressed  
stamped envelope

(Booklet measures 3 1/2 x 5 1/2)



HERE...

## THE "LAND OF HEART'S DESIRE"

SPREAD before you, on these pages,  
the advertisements. Take a few mo-  
ments, and let their words and pic-  
tures reveal what life can hold for  
you, if you but choose!

Longer days of lighter tasks...  
appointments for your home of more  
deeply satisfying comfort, beauty,  
usefulness... devices, methods, that  
save anxiety, and effort, and time...  
others that offer new economies...  
things to delight you, from far cor-  
ners of the world... once rare and  
valued objects that are now within  
your reach... all these and more  
are in that treasure house to which  
these advertisements give you the key.

No magic formula, no "open ses-  
sion," could profit you so well as this  
certain knowledge of what is new...  
what can bring you pleasure, leisure,  
security... what is yours to possess!

## The Herman Nelson Invisible { *Encased Within The Wall . . .* } Radiator *Is an Investment That Will Endure*



© 1931, T. H. N. CORP.

HOME BUILDERS have discovered a totally practical way to solve "the radiator problem".

They have turned to a radiator that is not only small enough to fit within the wall but sturdy enough to last the life of any building, The Herman Nelson Invisible Radiator!

This compact heating unit requires no floor space. It never interferes with the placing of furniture, the hanging of draperies or the carrying out of a tasteful color scheme.

Once installed, it never requires the slightest attention. It has no joints of any kind to fail and leak—no parts that can rust or get out of order.

The Herman Nelson Invisible Radiator, moreover, provides instant heat control. You simply turn a tiny knob at the grille and the heat flows into the room—in the quantity you desire. Reverse the turn and the heat flow stops.

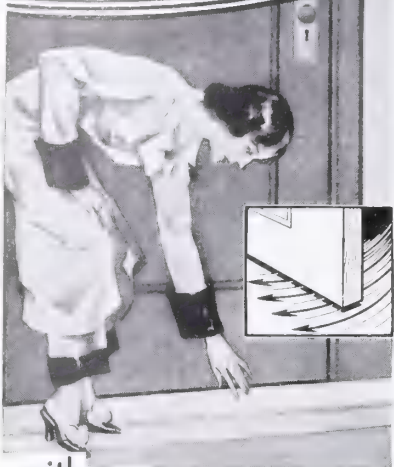
If you are planning a home, consider the Herman Nelson Invisible Radiator—from the standpoints of decorative beauty, space economy and security of your investment. It is designed for steam, hot water, vapor and vacuum heating.

Consult your architect or heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

THE HERMAN NELSON CORPORATION  
Factory at Moline, Ill. . . . Sales and service offices in all principal cities



# STOP THOSE UNDER-DOOR DRAFTS!



with

## CHAMBERLIN weather strips and IN-DOR-SEALS

This year, and forever, bar from your home the faintest breath of fierce March winds and dank April showers—and the colds they breed! Put Chamberlin Weather strips on every door and window. Then, as long as your house stands—through all the seasons—it will be draft proof, drier, much more healthful. Chamberlin, made by World's largest weather strip company, permits even, comfortable temperatures in every room—saves fuel, saves money!

### CUT FUEL BILLS 20% TO 40%

Chamberlin Weather Strips will save enough fuel to pay for themselves within 2 to 5 years. And these savings continue undiminished for the life of your building.

### INSTALLED BY EXPERTS

Skilled Chamberlin mechanics install Chamberlin Weather Strips. Whatever the weather, there is no interference with your comfort while they are working. Only Chamberlin with its 100 factory branches gives a nation-wide, expert, factory-direct-to-consumer service.

### LOW COST—EASY TO PAY

Bear in mind that Chamberlin Weather Strips are really an investment and they can be purchased on convenient terms.

Telephone your local Chamberlin branch, or mail coupon direct to factory. Do it today.

**CHAMBERLIN WEATHER STRIPS**  
SINCE 1893—THE STANDARD

*Mail today*

CHAMBERLIN METAL WEATHER STRIP COMPANY, INC., Detroit, Mich.  
Send booklet "Better Homes and Weather Strips"—and FREE Chamberlin estimate for \_\_\_\_\_ doors \_\_\_\_\_ windows.

Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Address \_\_\_\_\_

FC414

## THE CHARM OF CHINESE PEWTER

(Continued from page 298)

through a rather comprehensive bibliography of Chinese art has failed to bring to light a single really definite word on the matter. It seems quite possible, therefore, that practically nothing has been written on it, at least in English.

This lack of specific book information immediately throws the matter into the difficult, if stimulating, realm of original research. Much can be gained by a study of the pieces themselves, their form and usages. Almost any well-educated Chinese can translate the characters and chops, and these serve to date the pieces and give something of their background. It may be that a little study will disclose styles and guilds, master craftsmen and designers of the Orient, even as such

things are now known about European pewter.

Whether there has ever been any connection between these European pewterers and the craftsmen of the Orient is unknown to me. But this at least is a fact: China was in direct touch with the Roman Empire during the Han dynasty (206 B.C.—220 A.D.), and the Romans used a great deal of pewter. Other things were exchanged at this time, and it may be that pewter making was one of them. Tin is mined in China and pewter may have been invented there, as were so many other things, when the world was young. At any rate, the speculation opens up a fascinating field for investigation which should appeal to all antique lovers.

## HOMES IN OTHER LANDS

(Continued from page 283)

promise restored the women to great piety.

I am certain that if you ever visited a Dutch house on a Saturday morning, you would realize that retreat was the better part of valor, for no mere man or woman could withstand the dreadful onslaught that is then made on the house. Inside and out it is scrubbed and polished with an ardor that is worthy of a better cause. After the thorough cleaning in which the floors, matting, and furniture are scrubbed, windows washed inside and out, and the dust pried out of the cracks of the floors, the house is then given a thorough washing on the outside. Even the dirt paths do not escape, the final touch being to sift sand everywhere and comb it with a long-toothed rake. Then and then only is it safe to enter that abode.

An old vrouw called me on a Saturday as she stood on a ladder washing the front of her tiny house. 'Tell me, Mevrouw, do you wash your houses in New York?' I had just received a postcard of the Woolworth Building, so, holding it up to her, with an apology for our lack of cleanliness, I said, 'Our houses are tall; see for yourself.' 'Gott,' was her exclamation, 'what a country! It is made for giants.'

One of the customs at Easter time is for the butcher to go through the streets with a young bullock decked in garlands so that the rich and prosperous among his customers may select a portion, a hind quarter, a joint, or a steak, for the feast day. The

housewives also receive a present of lambs made of butter with a sprig of palm for a tail. Another precious commodity to be hawked about the streets in baskets, in the form of large Jack Horner pies with peaked lids open at the top, are litters of tiny pink pigs. I do not know how anyone could resist buying a basket full of them.

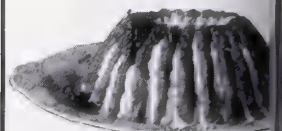
Now we have left the kitchen and have entered the dining hall, a room of vast proportions paneled in old Flemish oak mellow from ages of waxing and rubbing and eloquent of the labor spent upon it. Around the wall on a shelf is a collection of delft plates, some of the finest of which are usually seen only in museums. A connoisseur must have selected them, and Skipper Kraakman was indeed a connoisseur. When I first saw him his life in the North Sea had come to a dramatic close, but he looked every inch a Viking when he guided the tiller of his capacious boat on which, surrounded with shining milk cans, he made his daily voyage to the city of Alkmaar. In his sailings to and fro his keen blue eyes never missed an antique that was of value, so that his house was the pride of the village. One of his treasures was a fine brass chandelier, such as one sees in the paintings of Jan Steen, Terburg, or Pieter de Hooch. This hung from the ceiling, lighting the room with twenty-four candles.

The long solid table is like those seen in the paintings of Frans Hals; an organ in the corner has carving of musical instruments picked out with gold, and a king-

IF YOU ENTERTAIN—  
I want Good Things to Eat  
will find excellent suggestions  
every copy of

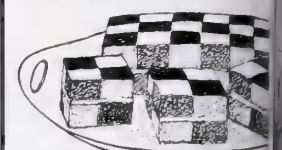
## American Cook

The Household Magazine of recipes  
thority which tells you how to make  
"Cream of Asparagus Salad"  
"Checkerboard Cake"  
"Vanderbilt"



"Cream of Asparagus Salad"

How to select and cook your food  
how to serve it and what to serve  
forty or fifty choice and seasonal  
each number, many of them illustrated



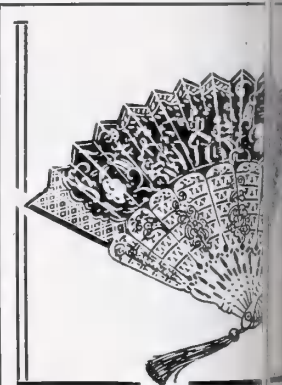
"Checkerboard Cake"

"AMERICAN COOKERY" gives  
every possible occasion. Dinners,  
Wedding Receptions, Card Parties,  
Night Suppers, etc. Also contains  
Household Articles and Good Food

If you have a family you need  
zine for using it will help you  
table for less money.

SEND us One Dollar (cash  
stamps) and we will send you  
COOKERY for the rest of 1931, and  
the March number which contains  
and directions for "Cream of  
Salad," "Checkerboard Cake,"  
Salad," and many other good things

The Boston Cooking School Magazine  
42 Pope Building



## Collector Luck in Spain

Alice Van Leer

SPAIN is a collector's paradise  
the happiest hunting ground  
that Mrs. Carrick has  
covered, and there are  
of America and Europe  
which she has not  
thoroughly. Treasure  
be had for a song: the  
advice is to go and see  
yourself.

\$3.00 at all bookstores

An ATLANTIC BOOK

Published by  
Little, Brown and Company



# HOMES IN OTHER LANDS

(Continued from page 300)

Photograph by H. H. Klinkert

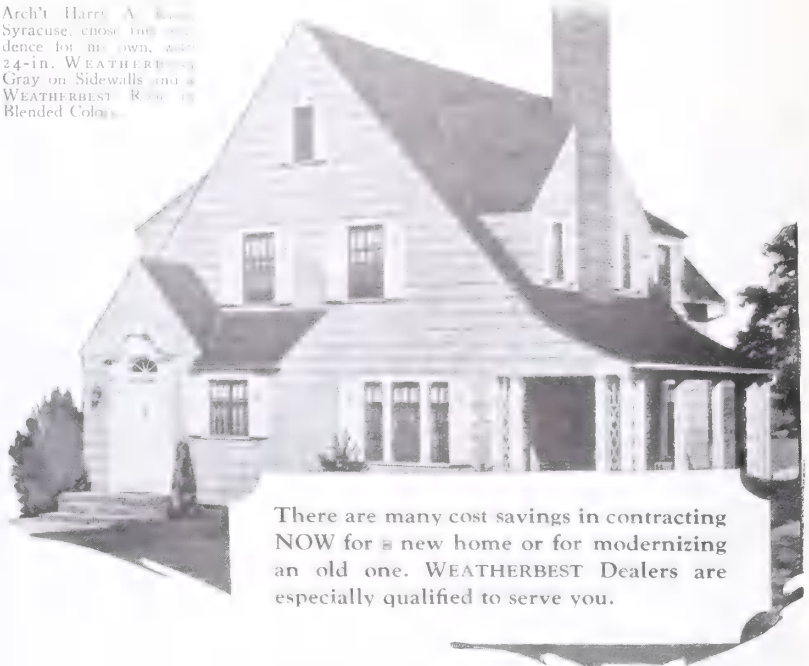


CORNER IN THE LIVING-ROOM in a house occupied by an painter. The cabinet over the mantel, painted a beguiling pink, the woodwork, is filled with rare china

inlet is filled with the rare-  
ter.  
is-kamer, or living-room,  
de of the family and al-  
es the street and canal.  
house vrouw has her  
installed. These are two  
mirrors joined like the  
a book, surmounted by  
movable glass so placed  
can see everything in  
without being seen; and,  
Lady of Shalott, may  
colorful broiery within  
ision of her castle walls,  
the 'mirror clear the  
of the world appear.'  
also wire screens below  
a landscape in black and  
been painted, an added  
to for her privacy. Be-  
e windows is a table  
frequent cup of coffee  
and in, at about eleven in  
ding, in the afternoon,  
ee retiring. The brass or  
yrazier which holds the po-  
ture or china coffee-pot  
hable. A Dutch tea stove,  
and, formed of fine curv-  
les of mahogany, lined  
bs, holds the briquettes  
the shining brass or  
ttle steams and purrs.  
cal bedroom, one in  
ad the fortune to live

for some time, is the blue-paneled  
combination bedroom and sitting-  
room illustrated. It is large and  
square with three long, low,  
small-paned windows. Outside  
are flower boxes, full of blossom-  
ing marguerites and heavy-headed  
fuchsias of the cherry and white  
variety which make a vibrant  
note that repeats the orange  
cadmium roofs across the way.  
The recessed bed is wide and most  
comfortable, with flowered chintz  
curtains that can be drawn closer  
on a cold night and pulled across  
the bed in the daytime. A stove,  
which might have been the grand-  
father of our Franklin stove, was  
lighted on cool August mornings,  
and a chest of drawers and pan-  
eled linen press were objects to  
least one's eyes upon.  
A picture of the yellow-haired  
Dutch maid in her lace cap and  
full skirts making the fire or lean-  
ing out over the bright window  
garden to bring me news of the  
silver sun illumining the rolling  
masses of clouds in the typical  
Dutch sky, while I lay snug and  
warm in a secluded nook looking  
out at the white ceiling and bright  
blue walls of my immaculate  
room, will linger a long time in my  
memory. Here, indeed, are charm  
and comfort happily combined.

Arch't Harry A. ...  
Syracuse, chose this ...  
dence for his own, ...  
24-in. WEATHERBEST ...  
Gray on Sidewalls and ...  
WEATHERBEST ...  
Blended Colors



There are many cost savings in contracting NOW for a new home or for modernizing an old one. WEATHERBEST Dealers are especially qualified to serve you.

NEW building values are being established by lumber dealers who furnish WEATHERBEST Stained Shingles for sidewalls as well as roofs. Their quality for the price is realized not only in low first-cost over other materials but also in lifelong economy and continued beauty.

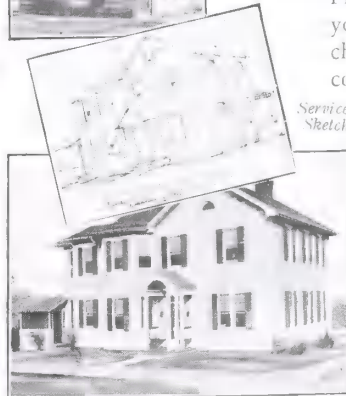
The finest pigments and oils bring out the special texture of hand-selected edge grain red cedar shingles. There is nineteen years' experience behind the WEATHERBEST policy: "Not to cheapen materials or process to meet price competition."

Before you plan a new home see the WEATHERBEST literature offered. Use coupon.

## To Modernize an Old Home



"Before"



"After"

Write for a practical book showing examples of homes modernized the WEATHERBEST Way. If you will send kodak or other picture of your present home, our FREE Sketch Service Dept. can show you or your lumber dealer how exterior changes may be made at lowest possible cost. You can increase the sale and living values of your present home two to four times the WEATHERBEST Way. WEATHERBEST STAINED SHINGLE CO., INC., 960 Island St., North Tonawanda, N. Y.



WEATHERBEST STAINED SHINGLE CO., INC.  
960 Island St., North Tonawanda, N. Y.

Plants N. Tonawanda, Cleveland, St. Paul. Distributing Warehouses in Leading Centers

Enclosed is for (stamps or coin) for postage and handling.

- ☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full colors.
- ☐ Enclose booklet on Modernizing old homes.
- ☐ Enclosed is Kodak or other picture for FREE Service Sketch.

Name \_\_\_\_\_ Address \_\_\_\_\_



## enter a fascinating career ... save hundreds of dollars ...

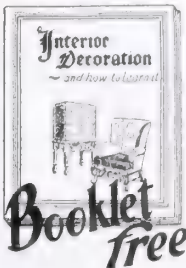
A Course that will teach you, in your home, how to design and make curtains, draperies and slip covers for every room and purpose — how to choose furniture, lamps, rugs, etc. for every room — how to build up a color scheme — how to choose and hang pictures — and a thousand other things that will make every dollar you spend accomplish twice as much.

The ARTS & DECORATION Home Study Course will teach you, in your own home, in your spare time, all the principles, rules and facts of the art of Interior Decorating. It will give you expert knowledge of all Period styles, fur-

niture, etc. It will prepare you to follow a most fascinating and lucrative career, if you care to do so.

In this Course we have combined our older Period or Historic Decorating Course with the newer Modernistic Decorating Course, which we created two years ago.

We earnestly suggest that you write us for full information. See for yourself what it can mean to you; how it will add to your cultural appreciation, how it will enrich your life and add to your happiness and enjoyment, and how quickly you can take advantage of the remarkable financial possibilities it offers.



Our Course consists of thirty lessons — fully illustrated and presented in clear, concise English; also a set of three authoritative books and samples of fabrics used in upholstery — and, above all, by mail, the individual, personal instruction of Miss Ina M. Germaine.

Use this  
Convenient  
Coupon  
Today

### ARTS & DECORATION Home Study Course

Suite 1103, 578 Madison Avenue, New York

Send me the free illustrated Brochure telling about your combined Period and Modernistic Interior Decorating Home Study Course.

Name .....

Address .....

City ..... State .....

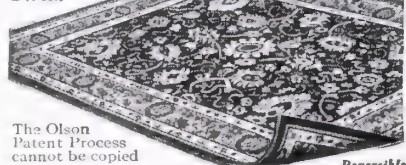
NOW—At a SAVING of 1/2

## RUGS

of rich Oriental Luxury

Made from  
Your Old Rugs  
Clothing

Any size in  
a Week



The Olson  
Patent Process  
cannot be copied

### FREE Write for Beautiful New Book in Colors

WHY pay retail prices when you can send all kinds of woolen materials direct to one of America's largest rug FACTORIES and have lovely rich-textured, modern rugs made at a saving of 1/2?



Any  
Size

We Pay All  
Freight, Express  
Your choice of  
45 famous Oriental  
designs, plain and  
two-tone colors,  
Hooked and  
Oval patterns.  
Lowest Prices  
Now. Satisfaction  
guaranteed.  
Our 56th year.

MAIL TO

### OLSON RUG FACTORY

32 Laflin St., CHICAGO, Dept. W-41  
Send FREE RUG BOOK in Colors to:

NAME .....

Address .....

City ..... State .....

## THE GOLDEN CHIMNEY

By Clifford M. Sublette

The Golden Chimney is the name men gave to one of the richest Colorado silver lodes in mining history. Marcellus Bassett, blacksmith in a mining camp, acquired somewhat unscrupulously the deserted claim of the Fenn brothers, having little inkling of the wealth and power which were to come his way. But one of the Fenn brothers returns to claim his share, and falls in love with Bassett's daughter. In the end the mountains which made Bassett are the agents for his defeat. An intensely vigorous tale, with the rude strife and hard integrity of the mining camp as background. Ready March 6. \$2.00

AN

ATLANTIC MONTHLY PRESS BOOK

Published by

Little, Brown and Company

## Claude M. Fuess' DANIEL WEBSTER

"EVERY page bears evidence of discriminating and patient examination of the authorities, every chapter contains unmistakable tokens of a sincere wish to be unpartisan and unprejudiced." — F. LAURISTON BULLARD in the BOSTON HERALD.

A two-volume biography

Boxed — \$10.00

Published by Little, Brown & Company

AN ATLANTIC MONTHLY PRESS PUBLICATION

"ONE of the best works of American biography in recent years. It is an engrossing piece of narrative told in a delightful style; it reflects a thorough knowledge of the historical background." — PROFESSOR ALLAN NEVINS, of COLUMBIA UNIVERSITY.

## CHATS ON ANTIQUES

(Continued from page 281)

were still unfinished, as the charge for them is canceled, and Sally Hemenway writes on February 1:—

"I hope your furniture will arrive safe it is as carefully packed as it can be without casing. . . . The covering that I intended to have purchased was sold week before [last] to marblehead. I expect to go over again tomorrow and if I can find something that will answer shall get it and let you know immediately. Your cornishes will be done next week. . . ."

If only one could trace those 'cornishes,' rare nowadays as the snow in June!

Of the cabinet furniture mentioned, all but the secretary-bookcase, one card table, and the birch canopy bed are still in Billerica in the possession

we know that Samuel McIntire made furniture as well as interior work it has not at this writing been conclusively, I think, that made furniture. Bentley, to speaks of his 'executions' as painter, or cabinet-maker, alone from a man of Bentley and training can scarcely be considered as other than a confusion.

It is of course incredible that equipped as we know the shop to have been should have to turn out occasional pieces of furniture for special purposes, just as painter shops all over New England are known to have done. Bentley is inclined to believe that himself was far too busy during thirty-odd years of his career, with houses and carving interior have had time to go into the of cabinetmaking to any great extent. He advertised himself as arch carver, and in the latter part of his life undoubtedly accepted orders for carving of furniture. If we believe that he also accepted to make furniture on a large scale, must then, I think, look for the man who executed this work in the direction, as was done in the Adam.

In this connection, the figures 3-9, billed as they were at the same time as the sofa, and



Fig. 8. A Salem 'fancy chair' with rush seat and decorated back

of Lucy's great-granddaughter. The outstanding piece is of course the beautiful carved sofa, Figure 4, mate to the one from the Du Pont collection now in the Metropolitan Museum. Since the recent appearance of Fiske Kimball's scholarly monographs on the subject of McIntire furniture carvings, one need not hesitate, I think, to attribute the carving at least of this superb piece to the shop of Salem's great architect and wood carver. Each detail of the work, the cameo-like precision of the carving of the lower border of the back rail, the star-punched background of the carving above, the fine fruit and swag festoons and water-leaf decorations, and, above all, the characteristic form and virile execution of the eagle, are all identical with credited examples of McIntire's carving as analyzed by Mr. Kimball.

But while from numerous bills such as the following,

to Carving Base Mouldings and Brackets for a Case Drawers Made by Mr. Lemon at 39 1:19:0  
to Carving Freeze, Roses &c for the top at 24 1:4:0



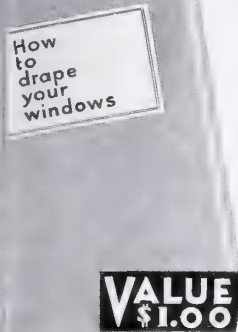
Fig. 9. One of a set of chairs in the Foster inventory as 'Salem fancy chairs'

referred to with it in a letter as 'cabinet work,' offer food for thought. Beautiful in design, and of just proportions, these pieces are comparable in workmanship to anything produced in New York under the leadership of Duncan Phyfe. They have certain features long associated with the work of Salem are here associated.

One of the most interesting is the peculiar rounded moulding about the top of the Figure 3, which unfortunately is not shown in the illustration. This appears on various Sally McIntire pieces, notably the two tables now



a Limited  
ber of Copies of  
Wonderful Book  
e distributed  
**R | E | E**



VES EVERY  
OW DRAPING  
OBLEM...

It has been the de-  
cor this famous book  
many women have  
hers of its remark-  
blue — that you must  
ickly to secure a  
s 80 pages, wonder-  
ustrated in color,  
unfailing guide to  
and beauty for the

en by no less an  
rity than C. W.  
it answers practi-  
l draping questions  
ains the proper care  
lection of drapery  
ls — and offers a  
planation of color  
y.  
ritable treasure  
f ideas and practi-  
ps — sent to you  
our compliments if  
l mail the coupon

me meantime — ask  
rest Kirsch dealer  
y you the world's  
ne of drapery hard-

**Kirsch**  
RY HARDWARE

**IS COUPON TODAY**

COMPANY  
t Ave.  
higan, U. S. A.  
Send me free the book by  
low to Drape Your Win-  
is offer limited to United  
.....  
.....  
.....State.....

CHATS ON ANTIQUES  
(Continued from page 302)

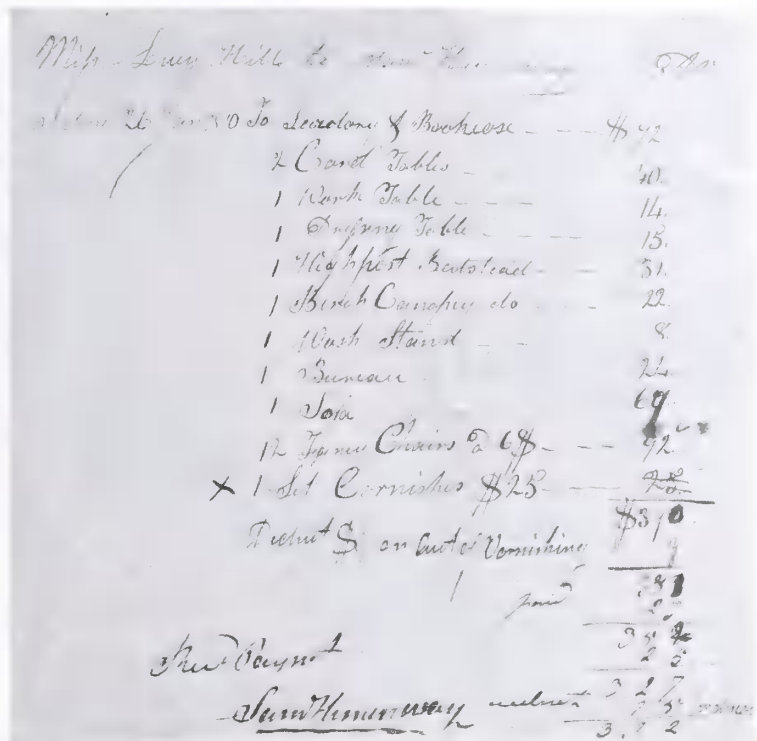


Fig. 10. The bill sent from Samuel Hemenway of Salem to Miss Lucy Hill of Billerica in 1810

Boston Museum of Fine Arts said to have been carved by Samuel McIntire for the Derby family, and a beautiful veneered and inlaid bureau in the same museum. The latter piece is traditionally attributed to William Hook, a cabinetmaker in Salem between the years 1796 and 1818, of whom I predict we shall hear more in the future. Henry W. Belknap, in his *Artists and Craftsmen of Essex County, Massachusetts*, says of him: 'He made furniture for the leading families which was in such demand that it was bespoken for a year ahead.'

Two other features which are associated in my mind with Salem furniture are the quarter-engaged corner column, Figures 3 and 7, and the rather high, slender, and slightly bulbous foot of the two tables, Figures 6 and 7. A case in point is a card table in the Pierce-Nichols house in Salem, said to have been placed there at the time McIntire built the Adam parlor, whose legs, turnings, and inlaid

panels are identical with those of the table, Figure 7.

It is also significant, I think, that this Billerica furniture, known to have been made in Salem, in 1810, the year before Samuel McIntire's death, should be in so definitely an earlier style than the heavier and obviously later furniture which has occasionally been attributed to 'Samuel McIntire's late period' on the strength of the star-punched background of its carving. I know, by the way, of a bedroom set in full Empire style, on which this same stippling forms the background of the carving, but which even the most optimistic of attributors would scarcely connect with the work of McIntire.

These are, to be sure, only suggestions, offered for what they are worth. But they are suggestions which I believe it may some day be possible to turn to good account in the unraveling of the whole problem of Salem furniture.

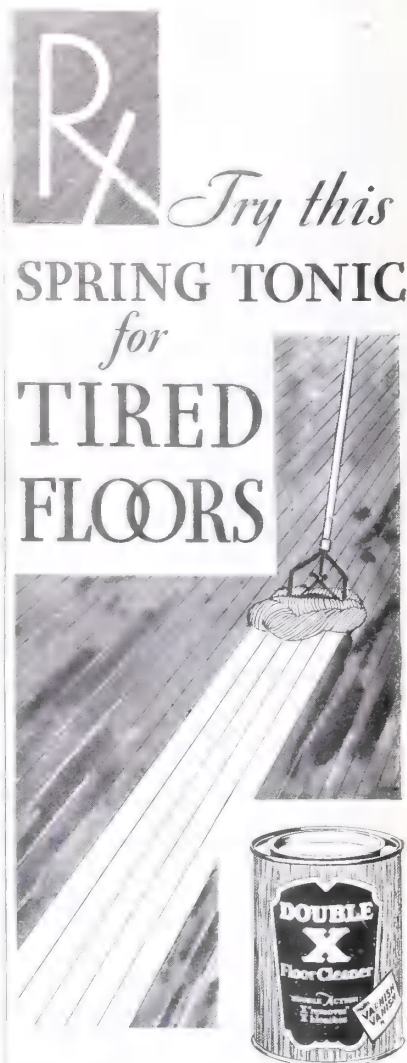
GARDEN POOLS

(Continued from page 265)

excavation and held in place at each end by stout stakes driven into the ground well beyond the outside of the pit. The boarding used for the forms should be capable of making tight joints in order to prevent the concrete from leaking through when it is poured. Tongue and grooved boards are the most satisfactory for this purpose. The form should be vertical and true to the line of the inner edge of the pool. The earth sides of the excavation are used as the form on the outer side, the space

between earth and wood being filled with concrete.

The plumbing should be put in place at the time the forms are built, as some of the pipes will extend through the concrete. Wherever a pipe passes through the concrete it should be fitted with a flange, in order to make a tight joint and to prevent the pipe from working loose. Brass pipes are undoubtedly the most satisfactory because they are not subject to rust. Wrought-iron pipe is sometimes used and is not



FLOORS that are dingy, streaked, stained or spotted merely "yawn" when you wax and polish them again and again. What they need is a new lease on life—the sort of peppy prescription only Dr. Double X can give them!

Double X—a chemist's discovery—takes any floor (hardwood or softwood)—and, in one operation, cleans-and-bleaches it down to the wood; brings back its "youth", its freshness, its lustre!

No more fussing with messy varnish removers, putty knives, sandpaper, foul-smelling bleaches and what-not! For Double X does it all!

What's more, Double X costs so little. A 75¢ can has enough double-action magic to put new life into the floor of an average room. All you need is Double X, a pail of boiling water and a mop.

At leading paint and hardware stores in these two sizes: pound can (75¢) and 4 oz. carton (25¢). See Special Trial Offer in coupon below.

**Double X**  
**Floor Cleaner**

Special Trial Offer—Mail coupon now!

SCHALK CHEMICAL CO., 348 East Second St., Los Angeles. For the enclosed 10c (to cover cost of packing and mailing) send me a 25c "Get-Acquainted Package" of Double X Floor Cleaner.

Name.....  
Address.....



# How Does Your Garden Grow?

by

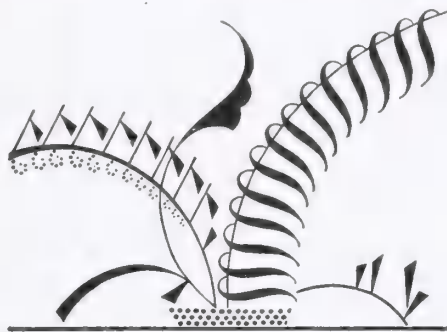
ELIZABETH LEONARD STRANG

## THE PRE-SPRING GARDEN

IN MARCH, the approach of spring is more felt than actually seen. The pitch pines assume a brighter yellow-green; the red-twigged dogwoods and golden-bark willows become more vivid as the sap begins to rise, and we are increasingly conscious of the dark bronzy beauty of the Mahonias and Leucothoes. Yet few things are actually in bloom in March. We have the winter-flowering witch-hazels — *Hamamelis japonica*, *H. mollis*, and *H. vernalis*. They are real flowers, though not conspicuous. *Daphne mezereum* is the first really noticeable shrub to bloom, its sessile blossoms of pure white or deep rose-pink appearing before the leaves. Christmas-roses will be blooming in sheltered corners and may be helped in that process by placing over them a lidless box covered by a pane of glass. I have seen snowdrops by the middle of February against a warm house wall. The winter-aconite, like a low-growing buttercup, is likewise very early. Its bulbs do not persist year after year, as does the *Draba aizoides*, a tiny rock plant with bright yellow flowers not unlike the Arabis and small rosettes of evergreen leaves. These rosettes cannot be removed for propagative purposes like those of the hen-and-chicken family, but the plant must be increased by the sowing of seed.

■ ■ ■ In making a new garden I always look for an especially warm corner for the planting of these little early things. Others are *Scilla azurea*, of a lovely sky-blue quite distinct from the familiar greenish blue of the *S. sibirica*. We all know the grape-hyacinths blooming in May with white checkered fritillaries, but not so many of us have planted the little *Muscari azureus* with shorter stems and feathered spikes of a clear sky-blue coming almost as early as the snowdrops. The rare little *Iris reticulata* is in bloom at this time. It is a slender purple flower, fragrant, with grass-like leaves, and likes well-limed soil. The bulbs should be planted 3" deep in September.

■ ■ ■ By the first of April we have an increasing number of the early-flowering shrubs



PLANT MATERIAL referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.

and trees. The spicebush (*Benzoin aestivale*, 10'-12') shows its little clustered yellow blossoms and glossy brown twigs above some woodland pool. The cornelian-cherry (*Cornus mas*), 25', has blossoms similar but more conspicuous. This is a nursery shrub which should be more widely planted, but I understand that it is difficult of propagation. Both of these have a more delicate charm than the robust yellow of the forsythia, which comes later in the month, and in addition have ornamental red fruits. Other shrubs appearing during the first half of April are the fragrant shrub honeysuckle and the delicate misty white of the *Spiraea thunbergi*, much more appreciated at this season than the coarser ones which come in May.

**EARLY-FLOWERING TREES AND SHRUBS** Soon the red maples will show color in the swamps and the larches will be a misty green.

Then we shall see the silvery gleam of pussy willows and the white blossom of the shadblow. The star magnolia (*Magnolia stellata*), 10'-12', which should also be in bloom, is only too often spoiled by a late fall of snow. Now the redbud or Judas-tree flings a mist of rosy purplish-pink over its leafless branches, and *Prunus tomentosa* arranges its tiny pale pink

blossoms in Japanesque fashion along irregularly branching twigs. Common bush (*Exochorda grandiflora*), 6'-9', is notable for the very early growth of its emerald-green foliage and pearly-white blossoms opening into five-petaled flowers of purest white.

■ ■ ■ The flowering quince now stands everywhere as you ride through the country. There are now hybrid apples with every color of blossom — salmon, orange, deep red, and snowy white — to enhance the familiar red. The double-flowering peach is also a joy at this season. The reputed short-lived, I have record of one which has grown for fifteen years in a garden, where its pure white stands against a background of dark hemlock. The red form I have found a bit tryptic color, particularly near forsythia; the form I have heard of but not tried. All and flowering currant will soon be in flower and when the hosts of flowering cherries come into bloom, spring may be said to be launched with a daintiness more enchanting than the redundancy of May and June.

**EARLY SOWING** Seeds of annual poppies may be sown out of doors as soon as the snow melts, or even on top of snow. Thus they come into bloom in the autumn. Stunted by the heat of summer, and through blooming and may be pulled up in time for setting out such annuals as stocks, which have been grown in the fall. One may even go one better than that and sow some kinds of seeds in the fall. The golden California-poppies, if self-sown and planted in the fall, will be in bloom with dark red sweet-William and supply a color of yellow so often lacking at this time.

**EARLY SPRING PROTECTION** The hot sun and drying of March are very trying to evergreens and rhododendrons. It is now that most of the winterkilling occurs, when the roots are frozen and unable to supply moisture which is taken from the leaves by evaporation. Tall evergreen trees (Continued on page 305)





# HO can Blame Him?

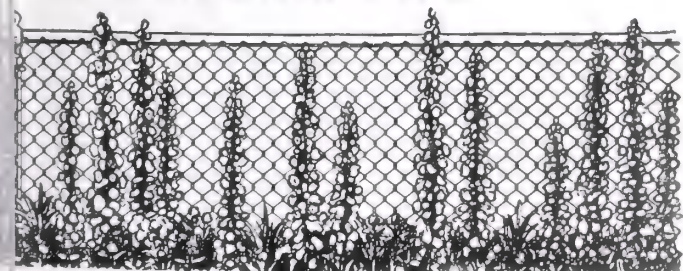
DEAS, pansies or petunias, it's all the same to the pup—the digging is *just dandy!* And you can't blame him. There wasn't any fence, and pups can't be expected to read signs. There is only one sure protection against destructive pups, and that is a pup-proof fence. Pittsburgh Chain-Link Fence is not only proof against small animals, but proof against path-making delivery men, malicious vagrants, and thoughtless pedestrians—an effective protection for garden, lawn, and playing children. Pittsburgh Chain-Link Fence is made of heavy steel wire fabric heavily zinc-coated after weaving and erected on a sturdy frame of seamless steel pipe, all of rust-resisting copper-bearing steel. It makes an attractive and permanent enclosure and will still look its best after years of service. Expert erection service always available. Send for descriptive literature.

**Pittsburgh Steel Co.**

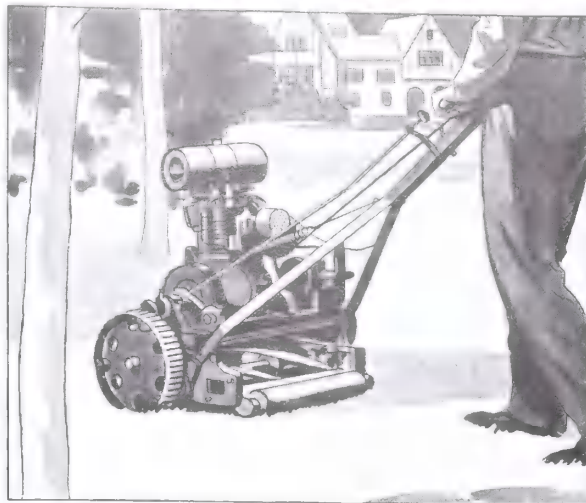
UNION TRUST BLDG. **P** PITTSBURGH, PA.  
New York Chicago Memphis Detroit  
Syracuse Dallas San Francisco

## Pittsburgh Fence

CHAIN-LINK TYPE



## NEW POWER, NEW SPEED plus OLD RELIABILITY



## FOR SMOOTHER, HEALTHIER LAWNS —AND UNBEATABLE EASE OF HANDLING

Surplus power and convenient controls provide extreme flexibility in the new Ideal Power Mowers. They can be slowed down to a snail's pace for easy turning—instantly accelerated to a fast walking speed for open cutting.

Mechanical features include: automatically operated valves . . . automobile type valve tappet mechanism . . . Timken bearing crankshaft . . . foolproof lubrication . . . effective cooling system. *There is no finer mower motor.*

Two sizes of *wheel* type: 20, 25-inch cut . . . Two sizes of *roller* type: 22, 30-inch cut . . . they have the weight for development of real sod, by the English rolling system, and are easy to handle because of greater power. Your request brings illustrated brochure on lawn maintenance equipment.



### ALMOST HUMAN

For larger, foliated grounds, the agile Triplex is unbeatable. Almost human—it dodges all obstructions—yet cuts as many as 35 acres in one day. Simple to operate. Ask about the Triplex.

IDEAL POWER LAWN MOWER COMPANY

430 Kalamazoo St., Lansing, Mich.

FACTORY BRANCHES

413 W. Chicago Ave.,  
Chicago, Ill.

237 Lafayette St.,  
New York City

273 Boylston St.,  
Brookline, Mass.

161 Vester St., Ferndale (Detroit) Mich.

Dealers in all principal cities

## THE NEW IDEALS

5  
SIZES



## GARDEN POOLS

(Continued from page 303)

as expensive as brass piping, but it is far less durable and is subject to the corroding effects of cinders when in contact with them. The inlet pipe may be brought in below the surface of the water if desired, but it is often considered pleasant to have the inlet from a dripping fountain above the pool or rising as a jet from the surface of the water. For a dripping fountain a one-quarter-inch lead pipe reduced at the end is the most easily handled. For a jet the pipe should be fitted with a brass nozzle reducer. One pipe may serve as both an outlet and an overflow if it is fitted with a branch pipe or gooseneck which will rise to the height of the water surface and return to the main pipe again. In the portion of the main pipe between the point of branching and the return of the gooseneck there is a valve which, when closed, makes the gooseneck the overflow of the pool. By opening the valve the water is drained out of the pool. One detail of importance is that there should be a small hole in the top of the gooseneck in order to prevent it from becoming a syphon.

If the walls are to be reinforced, the steel rods should be put into place before the concrete is poured. The rods should be suspended in such a position that they will be two or three inches within the concrete. Each rod should extend up into the walls of the pool at either end, and the rods should

be fastened together with wire where they cross, thus forming a network.

The concrete should be poured in one operation in order to form a monolith. A reliable grade of cement should be used and it should be mixed in the proportions of one part cement, two parts sand, and three parts crushed trap rock. Slag, which is very often used for concrete work, should not be used in the construction of pools because of its porous nature. Soft stones such as sandstone and limestone should also be avoided. The concrete should be mixed in an open box or mixing trough. The dry ingredients should be very thoroughly mixed before any water is added. Sufficient water should be added to make a rather sloppy mixture, approximately five gallons to every sack of cement. The amount of water used has considerable influence upon the strength and watertightness of concrete. The floor or bottom of the pool should be poured first, and before it has finished setting, certainly before twenty-four hours have elapsed, the walls should be poured in one operation. The forms should be left in place for several days while the concrete becomes hard. Soon after the forms have been removed, and before the walls have become dry, the facing should be applied. A mixture of one part cement to two parts sand should be used, and it should be spread



A SLIGHTLY RAISED COPING of small irregular stones encloses this semicircular pool. In the garden of Mr. and Mrs. George J. Cooke, Ambler, Pennsylvania



**DUBOIS**  
The Original French  
WOVEN WOOD  
FENCE

TRADE-MARK REG. U. S. PAT. OFF.  
With every style of architecture, the rustic beauty of Dubois blends perfectly. Made in France, of *lignat* chestnut saplings, it lasts a lifetime, and never needs painting. Many practical and economical uses—for gaining privacy, screening a service yard, framing the garden, or protecting children at play—are illustrated in the Dubois catalog. 6 heights: 18 inches to 10 feet, ready to erect. There is only one DUBOIS—order it by name.

DUBOIS FENCE & GARDEN CO., INC., 101 Park Ave., New York  
Please send me FREE illustrated catalog of "Dubois" with prices 2-C

Name .....  
Address .....  
City ..... State .....



## Star Rose at half price

This is more than a  
—these are full size"—  
to show you the ex-  
quality of "Star Rose"  
are two years old, field  
budded plants. Th-  
nationally known,  
marked and guaran-  
bloom this summer.  
get your money

All 4 items  
\$1.00, post

- (1) One Everblooming "S"  
—Souvenir de George  
H. T. Deep carmine pin
- (2) One Everblooming "S"  
—Rev. F. Page Roberts  
feet, deep yellow bloom
- (3) "Success with Roses"  
illustrated. Makes rose-grow-  
and successful. Tells how  
care for, and get most ble-  
your roses. Regular price
- (4) "Star Guide to Good"  
—1931 edition—68 pag-  
than ever. A real guide to  
roses for America. Late  
novelties and "Star"  
pictured and described.

Send your \$1.00

We urge you to order  
coupon below and get  
value postpaid for on

THE CONARD-PYLE  
Robert Pyle, Pres  
Rose specialists for  
West Grove 312



THE CONARD-PYLE  
West Grove 312, Pa.

☐ I want to try out "Star"  
my dollar. Please send 2  
postpaid: Souvenir de Ge-  
Rev. F. Page Roberts. A  
with Roses" and the "St-  
Good Roses."

☐ Please send "Star"

Name .....

Address .....

**STAR ROSE**  
GUARANTEED TO



## PYRAMIDAL ARBORVITAE

ICEFUL spires of rich dark green, giving height to foundation plantings or evergreen borders. An ideal living Evergreen, making a wall of green that holds color well during the winter. Perfectly hardy and selling at a price that you can afford to pay. For balled and burlapped trees:

	Each	10	100
to 24 inches	\$1.50	\$13.50	\$125.00
to 3 feet	2.25	20.00	180.00
to 4 feet	4.00	38.00	350.00
to 4½ feet	5.00	48.00	
to 6 feet	9.50	92.50	
to 7 feet	12.00	110.00	

NOTE: All spring orders placed and paid for before March 1st are subject to 10% discount.

WE HAVE ALSO thousands of Hemlock, White Spruce and Norway Spruce at very reasonable prices which we will gladly quote you.

AND DON'T FORGET to send for our complete catalog of Trees, Shrubs and Plants.

GEORGE D. AIKEN, Box P, Putney, Vt.

"Grown in Vermont, It's Hardy"

## SINCE 1867 COLDWELL LAWN MOWER



Coldwell "Twin-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline. Riding sulky may be had as extra equipment.

### Beautiful Lawns at Less Expense

Coldwell Dependable Power Lawn Mowers and Rollers give finest results at surprisingly small expense. You will investigate the new 1931 models.

Mowing should be started as soon as the frost leaves the Time to investigate the Coldwell.

Available in several sizes — moderately priced

Full details on request

COLDWELL LAWN MOWER COMPANY, NEWBURGH, N. Y., U. S. A.

In Canada — Taylor-Forbes Co., Ltd., Guelph

of DEPENDABLE LAWN MOWERS — HAND, HORSE, GASOLINE, ELECTRIC

*If you would have  
a garden fair  
prepare your **SOIL***

All garden soils—even those that look dark and rich—need an additional supply of humus every year, to maintain correct soil texture. The proportion of humus in soil controls the amount of life-giving and beauty-giving food and moisture plants will be able to get. The better the soil texture, the more luxurious will be the foliage and bloom.

The safest, surest and least expensive humus is GPM Peat Moss. Like billions of tiny sponges—it is guaranteed to absorb and retain more moisture, and contribute more humus, over a longer period of time than any other commonly used medium. It helps plants breathe, controls temperature, and increases fertility by creating that "fine" yet absorbent condition which best promotes root development. But be sure to specify GPM.

Sandy and clayey soils require proportionately more humus than garden loam—but your garden, every garden needs the addition of this vital element this spring. Let us send you complete information and prices.

**PEAT MOSS**

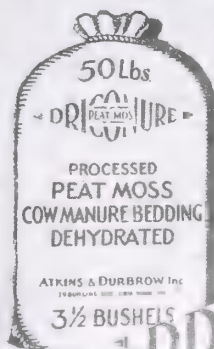
MAKES POOR SOIL GOOD AND GOOD SOIL BETTER

### ...At last Nature's own fertilizer... odorless·concentrated·safe

Driconure is a pure organic compost of vegetation that Nature has been composting for perhaps a thousand years; added to which is fresh cow manure and the whole dehydrated to concentrate and strengthen. The result is a most unusual fertilizer—Nature's own method of feeding. And Nature's method is always best... produces better results... better color... better all-around satisfaction.

No finer combination of materials could ever be prepared by human ingenuity—none that will give as satisfactory garden results. Nor will you find anywhere a fertilizer that both feeds your plants and builds up a reserve at the same time—except in DRICONURE. It is the greatest advance in fertilizing and soil building that has been made in many generations. Odorless, free of weed seeds, every bit will feed your plants without waste, for its food value is held at the plant root level until it is all used. You are also safe in the assurance that it will not burn.

Try this age-old friend in its new form. Literature on request. 3½-bushel bags of fifty pounds, \$2.50 f.o.b. Juliustown, N. J., or through your local dealer.



ATKINS & DURBROW INC.  
3 1/2 BUSHELS  
**DRICONURE**  
TRADE MARK

ATKINS & DURBROW, INC.  
C-25 BURLING SLIP, NEW YORK, N. Y.



## Schling's "Get Acquainted" Collection

A choice selection of  
10 rare and delightful flowers—\$3.25 Value for **\$1.00**

Schling's American Beauty Aster — Giant flowers, 7 inches across, 3 ft. stems, same color as American Beauty Rose. Pkt. 35c

Schling's New Orange Glory Calendula — Perfect form. Very double. Pkt. 25c

Schling's New Annual Double Fringed Hybrid Chrysanthemum — Charming color range, attractive in garden and vase. Pkt. 15c

Schling's Semi-double Crested Cosmos — Giant size, double rosette-like center. Pkt. 25c

Schling's New Hybrid California Poppies — Many lovely new shades. Pkt. 25c

Schling's New Giant Hyacinth Flowered Larkspur — Excels in length of stems, size of flower spikes and general vigor. Pkt. 35c

Schling's New French Marigolds — Rich brown, blotched on brilliant scarlet. Pkt. 75c

Schling's New Erysimum, Orange Beauty — Orange yellow, wallflower-like spikes. Fragrant. Pkt. 25c

Schling's New Giant Early Flowering Pansy, World Record — Immense flowers on long stems. Blooms March to December. Pkt. 25c

Schling's New Marvelous Dahlia-Flowered Zinnia — True aristocrats. Flowers 6 to 7 inches, like huge dahlias. Pkt. 40c

**100 Glorious \$3.50**  
Glorious Gladioli



Choicest Mixture — including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtle pastel shades from ivory yellow to an iridescent bronze such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long processional of beautiful bloom — A \$7.00 Value for only \$3.50 or 50 bulbs for \$2.00.

**12 PRIZE \$5.00**  
DAHLIAS

The greatest value ever offered on any Dahlia collection. Regular catalog prices total \$21.75

By a special arrangement we are able to offer a limited number of this choice Dahlia collection, consisting of 12 exhibition Dahlias in 12 named varieties, at a truly remarkable price concession. They are all exhibition varieties that will be the pride of your garden for years to come.

### Montbretias

whose flower clusters, in exquisite pastel shades ranging from pale yellow to deep orange, hung like golden stars on long, slender, wiry stems, have all the airy grace of the orchid *Odontoglossum*. Plant the bulbs in April and May, 3 inches deep and enjoy them all season. Easily grown.

25 Bulbs for \$2.00  
50 " " 3.85  
100 " " 7.50



You will want THE BOOK for GARDEN LOVERS—35c per copy. Free with order.

## Schling's Seeds

Max Schling Seedsmen, Inc.

58th St. and Madison Ave., New York City

## GARDEN POOLS

(Continued from page 306)

smoothly over the entire surface with a trowel and straight-edge template. Since it requires two or three weeks for all the moisture to evaporate out of the concrete, some time should elapse before the pool is filled with water.

### MAINTENANCE

With facilities for maintaining a flow of water through the pool and for emptying it, the care and general matter of upkeep are made very easy. An occasional cleaning out of sediment and fallen leaves is almost all that is necessary. In northern regions a pool should be protected from the action of frost during the winter. The water should be drained off before freezing weather, and a few sticks or boards should be placed in the bottom to absorb the thrust of any small amount of ice which may form after snow has melted.

For those whose funds are very limited a pool may be constructed without any piping, and this will help to cut down the expense somewhat. The pool will be just as satisfactory as a garden ornament, but the filling and emptying will be more of an undertaking. The

pool may be filled by a hose and, if the grades permit, it may be emptied by a hose used as a syphon. The only requirement is that there be a low point in the ground or a catch basin within reach of the pool. To start the syphon place one end of the hose down the slope at a point somewhat lower than the bottom of the pool. Hold the other end near the edge of the pool and pour water into it out of a watering can from which the spray has been removed. When the water begins to flow out of the other end of the hose, and while still pouring, plunge both the end of the hose and the watering can into the pool. The watering can may then be removed and the flow thus started will continue until the pool is practically empty.

While garden pools had their origin in warm countries and their primary purpose was to cool the air, the almost universal appeal of sparkling water makes a pool or fountain a most desirable and pleasant garden feature. And the labor of construction and the care required for proper maintenance are well repaid in the satisfaction which results.

## BACK YARD OR GARDEN?

(Continued from page 250)



THE UGLY BRICK WALL of a bordering business building was made less ugly by a simple architectural treatment. Arches of sunshine-yellow were painted, against which is a trellis of green, with white painted columns between. This view is also of Mrs. Hodgdon's garden

stands the tall stump of one of Audubon's white oaks, capped with a rustic basket ingeniously constructed of cement and covered also with roses. From this point the garden is terraced in grassy plots, intersected by winding brick-laid paths. Here and there are fruit trees, among them the lovely Japanese peach, an old wild cherry, quince and pear, while a grape arbor forms a cover-

ing for rustic seats and tables. On the highest level is a little octagonal tea house from which may be seen the river and the Palisades beyond. The Neighbors Garden was planned and laid out by Reginald P. Bolton, one of our members, whose dooryard forms a part of the Garden.

Within the Club are numerous committees. The Library Committee has done splendid work in



These tiny green, red or blue feed upon the tender foliage of garden, and rob your flower beauty. Be prepared to kill insects. Have on hand a packet of "Black Leaf 40," the spray upon by gardeners to kill Thrip, Leaf-hopper and insects.

The garden package of "Black Leaf 40," costing 35c, makes 6 gallons of effective spray. Buy it from your dealer.

Tobacco By-Products & Chemical Corp., Inc.  
Louisville Kentucky

# "Black Leaf 40"

## The Spirit of the Garden

By  
MARTHA BROOKES HUTCHINS

IN terms clear even to the beginner, one of the American authorities on landscape architecture here sets forth the principles that form the basis of landscape design. A remarkable for its concise practical suggestions; but also and entertainingly written. 223 illustrations of beautiful famous gardens in this country and abroad, including a corner of the Garden of Villa D'Este, Tivoli, Italy.

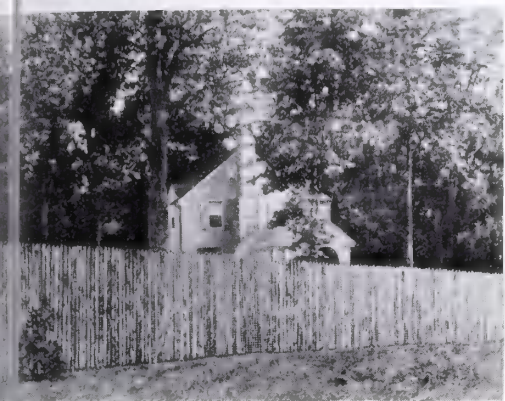
AN ATLANTIC

Inexpensive Edition

\$3.50 at all bookstores

Published by Little, Brown & Co.





### A Rustic Touch - - - An Added Charm

Anchor Cedar Fences are to your home what a frame is to a picture. They protect its beauty and add a rustic touch, which is an added charm.

Anchor Cedar Fences are made in a variety of designs, which include hurdles and rail fences. Call our local representative for further information or write for a catalogue.

HOR POST FENCE CO.  
Baltimore, Maryland

ult your Classified  
Phone Directory for  
al representative.

# ANCHOR

  
CEDAR FENCE


Guaranteed True to Name  
SURE TO GROW

test boon to plant life ever discovered is a product of  
a department.

ars of experimentation by Mr. Wilson and his associ-  
veloped our "Seal Kraft" process by which Roses may  
fectly healthy for weeks under the most unfavorable  
This gives absolute assurance that every "Seal Kraft"  
rrive as fresh as if just dug from your garden and will  
w immediately after planting.



Healthy "Seal Kraft" Roses \$5.88  
25 cents for packing and postage

FOLLOWS: Los Angeles, coral-pink; White Kil-  
k, rose-white; Mrs. A. Ward, Indian-yellow; Frau  
armine-pink; Columbia, deep pink; Gruss an Tep-  
Souv. de C. Pernet, yellow; Etoile de France,  
liance, pink; Sunburst, cadmium yellow; Mme.  
flesh.

our complete list of varieties and prices

W'S TREE FARMS, INC.  
Manchester, Conn.

**FREE**  
Giant Flowering  
Grafted French  
LILAC  
Value \$2.00

Sent with every order re-  
ceived before April 1. Ship-  
ment will be made at  
proper time for planting.



## A Bed of Perennials Is a Perennial Joy!

Gay with color from early Spring to late  
fall — flowers for cutting at hand day  
after day — growing in numbers and  
beauty as the years go by — Horsford's  
Hardy Perennials are an investment  
yielding increasing annual returns in  
pleasure and value.

### For the "Outdoor Living Room"

Lilies add distinction to your perennial garden.  
Our 35 years experience in the growing of Hardy  
Lilies ensures your success. The Special Collec-  
tion listed here gives long-season blooms, and in  
our 1931 Garden Book are many similar offers of  
Ferns, Wildflowers and choicest Hardy Peren-  
nials. Write for your copy today — it is FREE  
on request.

**F. H. HORSFORD**  
CHARLOTTE, VERMONT

### HORSFORD'S LILIES

#### SPECIAL COLLECTION

54 Bulbs  
Solid, healthy  
9 Varieties  
for a colorful  
ever-changing  
garden

\$14

#### EARLY

*L. hansonii* — Orange  
*L. elegans* — Red  
*L. croceum* — Buff

#### MEDIUM

*L. regale* — Pink and White  
*L. longiflorum* — White  
*L. superbium* — Orange yellow

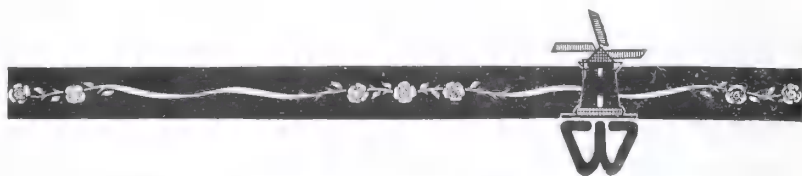
#### LATER FLOWERING

*L. batemanii* — Apricot  
*L. auratum* — Gold-banded  
*L. speciosum* — Pink

#### Half Collection

Three of each sent for  
\$7.50

A 3-page sheet of cul-  
tural directions with  
each order



## How to Prevent Mistakes

— Especially With Rock Gardens —



### CREeping PHLOX

Miniature daisy-like flowers in  
white, pink or lilac. Grows like  
a five inch thick mat completely  
covering the ground. Price for  
any of the 3 colors:

3 for 85c; 12 for \$2.50; 100 for \$18



Reg.  
U. S. Pat. Off.

# Wayside Gardens

MENTOR, OHIO

MISTAKES in *where* you plant, *when*  
planted; and *how* planted. Any  
one of the three may delay your results  
a year, with hardy plants or rock  
plants. Or even mean a complete failure.  
So that's why the new Wayside Gardens  
Catalog of Hardy and Rock Plants tells  
exactly how to secure success with each  
plant. Each one has its own, *when*,  
*where* and *how* directions. No other  
catalog published in this country goes  
into such details.

Likewise from nowhere else can you  
secure such two year old, strictly field  
grown plants, having as sturdy con-  
stitutions or as abundant root growth.  
Quality plants in every way. Satis-  
faction unreservedly assured. Any dis-  
satisfaction we promptly make good  
without haggling or discussions. Send  
for catalog. This spring make sure of  
buying right and planting right.



# Don't Allow insect pests to destroy the hard work of long months. Protect your plants, shrubbery and flowers by the use of Wilson's O. K. Plant Spray.



Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

## Wilson's Awinc (Pyrethrum Spray)

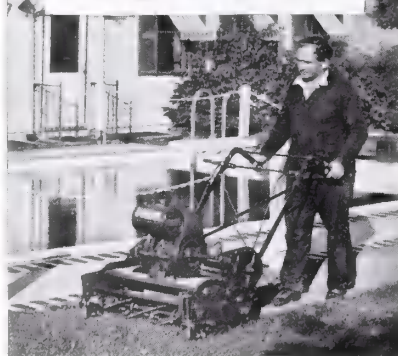
Non-poisonous, highly concentrated PYRETHRUM spray. Easily controls more resistant type of insect such as Japanese Beetle, Red Spider, Rose Chafer, Cabbage Worm, White Fly, etc. Complete, requiring only a dilution with water.

Then there is Wilson's SCALE-O . . . the powerful dormant spray so necessary to the successful growth of fruit and other trees. Scale-O kills Scale insects and eggs — even in Winter. Mixes readily in cold water . . . covers very rapidly and evenly. 1 Gallon \$2.00; 5 Gallons \$9.00.

**Andrew Wilson**  
Dept. B3  
**SPRINGFIELD, NEW JERSEY**  
Write for Descriptive Catalog

# BOLENS POWER MOWER

ROLLER DRIVE  
Easy to Operate



EASY manipulation, due to light weight, rigid steel construction, roller drive and low price, make the BOLENS the most economical power mower. Trims close; separate control for roller and cutter. Drop out reel. Climbs 35% grade without lugs. Self-starting and sharpening. Alemite. Powerful motor. Extreme accessibility. Big cutting capacity. Type and size for all needs. COUPON will bring full particulars.

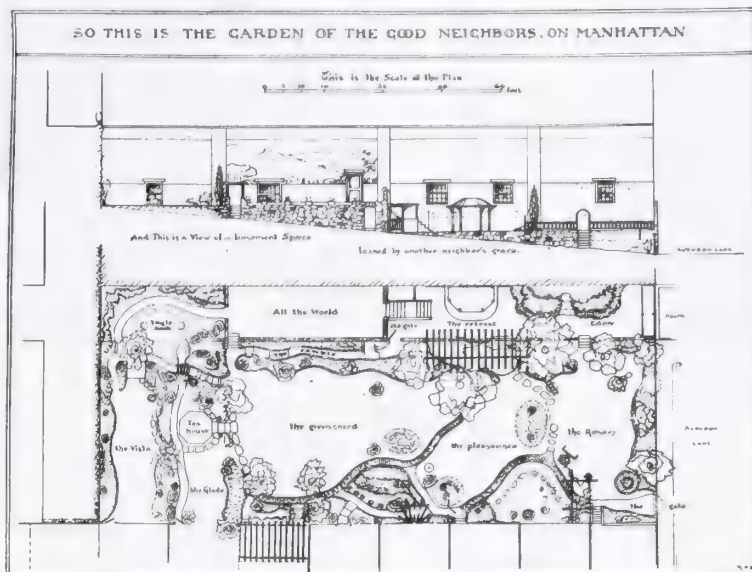
Desirable territory for dealers or special representatives still open

**Gilson Bolens Mfg. Co.**  
3007 Park St. Port Washington, Wis.  
AU Mfg. of Bolens Garden Tractor

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
TYPE AND SIZE LAWN \_\_\_\_\_

## BACK YARD OR GARDEN?

(Continued from page 308)



THE PLAN OF THE NEIGHBORS GARDEN on West 158th Street, New York, a community garden designed by Reginald P. Bolton on the estate of John James Audubon, the naturalist. A beautiful view of the Hudson River and the Palisades may be had from the garden tea house

encouraging and helping the various branches of the Public Library to make and sustain window gardens which are a source of delight.

The Parks Committee directs its energies to improving the municipal parks. The work of the Back Yards Committee has already been touched on; the Tree Planting Committee encourages the planting of trees in the city streets, and our Pictorial Records Committee photographs the results of our work, and shows it in lantern slides and in traveling exhibitions of our garden pictures in various states.

Since no subject is of more vital importance to lovers of city gardens in New York than the adoption of an adequate city plan, the Club has worked with the Regional Plan Committee in an effort to educate the public to the value of city planning. We feel that Harry Emerson Fosdick

stated the case fairly when he said that 'New York stands in danger of being merely pushed into being, sprawling, growing like Topsy; and so, instead of letting a great city like this thus drift, wise men are projecting ideals ahead that it may be drawn into existence. Only so can we save ourselves as a city from being the mere slave of circumstances, and can become instead free builders of a beautiful metropolis.' In any such forward-looking plans, provision should be made for parks, for gardens, for street trees, so that the spirit of beauty, the innate feeling for nature which is in every human being, may be fostered instead of stifled. The difficulties in New York are greater than elsewhere, but many other American cities find themselves faced with similar problems, and I know of no better agent to help solve them than an enthusiastic City Gardens Club.



TWO CITY GARDENS fraternized to mutual advantage, and the ugly boundary fence was removed between. Decorative posts, with a linked chain, were erected to mark the dividing line

## BURPEE SEEDS

The Vegetables you would like to see in your garden — read all Burpee's. It describes the Seeds, Bulbs, and pages full of pictures of garden news — tables and Flowers your free copy.

W. ATLEE BURPEE  
260 Burpee Bldg.

## 20 GIANT ZINNIA

Send for World's Greatest Colored Zinnias—famous for size and beauty easy to grow anywhere and bloom summer until frost. This collection 20 gorgeous colors, as follows:

Bright Rose	Purple
Burnt Orange	Sulphur Yellow
Deep Flesh	Salmon Rose
Lavender	Buttercup
Buff	Cream
Ruby Red	Crimson
Orange	Deep Rose

These Seeds—20 Colors in pkt. (100; 3 pkts., 25c; 8 pkts., 50c; 20 pkts., \$1.00).  
Spring Catalog (233 varieties in color), of Seeds, Bulbs, Shrubs, Rosals, sent with every order or for \$1.00.  
F. B. MILLS Seed Grower, Box 60, Portland, Ore.

## Oregon Gladioli

SPECIAL  
Send for 200 finest  
A. C. BIGG  
2045 East C  
Portland, Ore.

WILD FLOWERS, FERNS, EVERGREENS  
Perennials, Gladioli. Best  
Moderate prices  
Amherst Nurseries • Amherst, N. H.

# THE ADAMS FAMILY

By JAMES TRUSMILLOTT ADAMS

"A volume of absorbing which is inspirational in sense." — Allen Sinclair  
New York Times Book Review

"Unquestionably one of the best books of the year." — Gannett in The New York Tribune.

"The first original American I have read in many . . . a fine, well-balanced . . . — Harry Hansen in The New York World.

"A brilliant book. Adamses' will continue to live alone as a notable achievement." — M. A. DeWolfe Howe in the New York Review of Literature.

An ATLANTIC BOOK

published by  
LITTLE, BROWN & COMPANY

\$4.00 at all bookstores



# BOBBINK & ATKINS

Visit our Nursery

Ask for Catalog

## Roses

Announcing a New Policy

For seasons we have discussed paying all shipping charged on Roses, but increasing prices. Now we are pleased to say that hereafter we will pay Express or Parcel Post charges on all Roses.

AND RARE ROSES difficult to obtain elsewhere; Roses that will give greatest satisfaction and pleasure to amateur and expert; Roses that are available almost anywhere.

**Teas and Hybrid Teas      Hybrid Perpetuals**  
**Chinas      Moss Roses      Sweetbriers**  
**Climbing Roses, and Species**

These plants are field-grown, low budded, well matured, and ready to give abundant bloom in your garden.

**Roses by Bobbink & Atkins**

The catalogue describes and prices nearly a thousand Roses. Their merits and are clearly stated. All are classified and arranged to make selection easy. The new edition will be mailed on request to those who intend to order.

**Bobbink & Atkins, Rutherford, New Jersey**

Please mention HOUSE BEAUTIFUL when writing for the Rose book

*Seventeenth Century Charm . . .*  
*Twentieth Century Protection*

## French Provincial Woven Wood Fence

Imported from Southern France and bearing the storied beauty of historic chateaux . . . this sturdy "rustique" enclosure imparts quaint old-world charm to the modern residence.

Combining Continental grace with American efficiency, it effectively screens the home from annoying highway lights and disturbances, protects the grounds and acts as an ever watchful guardian of privacy.

Constructed entirely of live chestnut saplings bound firmly together with copperweld rust-proof wire, it staunchly resists the attacks of time and weather.

*French Provincial Fence comes in five-foot sections 6' 6", 4' 11", 3' 10", 18" ready to erect. An illustrated booklet is completely descriptive — write for it today.*

**ROBERT C. REEVES CO.**  
 101 PARK AVENUE      Established 1860      NEW YORK, N. Y.

## GARDEN STRUCTURES

A garden structure by Hartmann-Sanders will give character and completeness to your grounds and bring you endless hours of pleasure in the more intimate enjoyment of the out-of-doors.

Sheltered Garden Seats, Enclosed Tea Houses, Pergolas, decorative Lattice Fences and Gates, suitable for the small city garden or the large estate—these and other Hartmann-Sanders Garden Structures are certain to give satisfaction. Thirty years specializing in Outdoor Woodwork has developed a type of construction which will withstand the worst that weather can do. You may select from our Catalog, or we will design individual structures to suit your requirements.

**SEND** for interesting Brochure showing many delightful examples of Hartmann-Sanders Garden Structures. Price 20 cents

## HARTMANN-SANDERS

Factory and Showroom, Dept. M—2155 Elston Ave., Chicago  
 Eastern Office and Showroom, Dept. M—101 Park Ave., New York

*It is really EASY to beautify your grounds*

JUST because you are not a horticulturist doesn't mean you cannot have beautiful plantings. Flowers, shrubs, trees. Color, luxuriance, grace. "The Easy Way to Beautiful Plantings" tells you how! This new 40-page catalog describes over 1200 gorgeous flowers, shrubs and trees—and helps you to choose and arrange the ones best suited for your grounds. It shows you how to make base and boundary plantings; to beautify entrances, roadways and walks; to plan a rose garden, a rock garden, a trellis. It gives you a wealth of helpful information. Send for a copy—free as noted under picture.

**free book**

This book is free in New England, N.Y., N. J., Pa., Del., Md. Elsewhere: 25c.

THE BARNES BROS. NURSERY COMPANY  
 Box 22, Yalesville, Connecticut

**The Original BARNES BROS. NURSERY**  
 Established 1890

Smith lived in India for years . . . he knows what he is about. 'Bandar Log' is a de-  
 vorth-while contribution to  
 ing volume of literature that  
 interpret complex India to  
 tern world." — BOSTON

## BANDAR LOG

By  
**Captain A. W. Smith**

\$2.00 at all booksellers  
 AN ATLANTIC NOVEL  
 Published by Little, Brown & Co.





## Stewart FENCES

This home-owner enjoys complete privacy and protection. This Stewart Fence, beautiful in the simplicity of its design, enhances the appearance as well as the value of the property.

Fence discourages vagrants and beggars; it puts an end to trespassing; it protects children against stray, vicious animals and other dangers.

This is the best time to Fence. You can do better now. Stewart Fences have been outstanding values since 1886.

Write for Booklet "Preserving the Charm of Your Home" and name of nearest Stewart man.

THE STEWART IRON WORKS CO., 721 Stewart Block, Cincinnati, O.

## A BETTER GARDEN SERVICE

A service combining a most unusual stock of modern landscape and garden materials with old-fashioned conservative ideals of doing business — ideals that build and hold customer satisfaction and good will.

This is made possible by the consolidation, as recently announced, of two long-established and well-known firms — The Bay State Nurseries, North Abington, Mass., and Wyman's Framingham Nurseries, Framingham, Mass., — under the name Bay State Nurseries, Incorporated.

Our Handbook for Spring 1931 is now ready for distribution. It lists, describes and illustrates our unusual stock of plants. It will be sent free east of the Mississippi and north of the Potomac (the territory we can best serve) — elsewhere upon receipt of fifty cents.

May we send you a copy?

## Bay State Nurseries Incorporated

Main Office — 606 Adams Street  
North Abington, Mass.

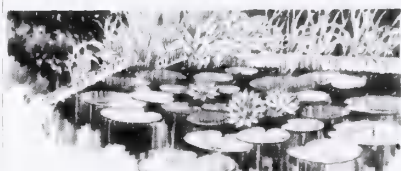
Sales offices are maintained at both Framingham and North Abington. Inquiries may be directed to either office as you prefer.

## KUNDERD WORLD-FAMOUS GLADIOLI

### 64 New Beauties for 1931

The finest Gladioli in the world are introduced by Kunderd. To get his true, named varieties, send for his 1931 FREE Gladiolus Book listing more than six hundred kinds and showing 52 prize beauties in natural colors. Kunderd bulbs are hand planted, hand dug, and hand selected. They produce the finest blooms and biggest spikes. You get them direct from the famous producing the foremost Gladioli in the world.

A. E. KUNDERD  
236 Lincoln Way West, Goshen, Ind., U. S. A.  
Dear Sir: Please send me your FREE Gladiolus Book.  
Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



## A Water Lily Pool for every garden

No garden is modern without the colorful beauty, exquisite fragrance and fascinating interest of a Water Lily Pool. Even small gardens have room for at least a simple tub-garden of Water Lilies.

### "Mir-A-Pool" . . . a portable pool

Ready-made pool, 4 ft. 9 in. by 7 ft. 7 in., of heavy fabric, chemically treated and coated with asphaltum compound. Simply excavate and lay Mir-A-Pool in place. Illustrated and described in FREE Catalog.

### Illustrated Catalog Free

Shows you how to construct a pool or plant a tub garden. Describes and illustrates Water Lilies, Aquatic Plants and Ornamental Fishes. Gives cultural directions. Send for FREE copy today.

### Fish Collection for Pool — \$5.50

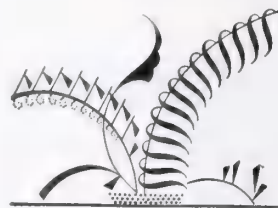
12 common goldfishes; 2 Calico or Gingham fishes; 6 each, Tadpoles, Jap Snails, Ramshorn Snails; 2 Clams; Pair of American Salamanders; Shipping Can. All for \$5.50.



# How Does Your Garden Grow

by

ELIZABETH LEONARD STRANG



(Continued from page 304)

may be protected by burlap stretched between bamboo fishing poles.

It is a mistake to remove the winter protection too early, but it may be lightened gradually to let in the air, lest the plants heat and burn. Evergreen boughs used as a protection to boxwoods and rhododendrons will begin to drop their needles about the time that the covering needs to be lightened, thus removing themselves automatically.

### THE MANY VIBURNUMS

The viburnums include so many different varieties that at first one is confused by their great number. In reality, they are quite distinct and easy to remember if we select according to the uses for which each one is best fitted. *Viburnum opulus*, European cranberrybush (10'), is a beautiful shrub both in flower and in fruit, whether used for mass filling or allowed to develop as a specimen. The American cranberrybush (*V. americanum*), 10', likewise has berries which begin to turn red in July and remain on the bush until the following spring. *V. dilatatum* (Linden viburnum), 10', also has red berries, but unlike those of the first two, they are very small. *V. acerifolium*, mapleleaf viburnum, is useful as a small shrub to grow under trees. Its leaves turn a beautiful pink in autumn and its fruits are black. Arrowwood (*V. dentatum*) can always be distinguished by the tooth-like indentations of the leaves. It is of medium size (12') and its fruits are deep blue. Withe-rod (*V. cassinoides*), 6', is a slender, polished-looking shrub fittingly accompanied by sweet pepper bush and swamp azalea. Its fruits in ripening vary from pale orange to coral-pink and dull blue with a soft bloom. Of all the viburnums, this one is my favorite. Nannyberry (*V. lentago*), 20', is to be planted where we desire a small tree. It has black fruit. Wayfaring-tree (*V. lantana*), 15', has handsome wrinkled leaves and red

berries, turning black in autumn. The common snowball (*V. sterile*), 10', is not much because so greatly troubled by aphids, which curls the leaves. Instead, we use the Japanese snowball (*V. tomentosum*), 8'. *V. tomentosum* resembles the snowball but has flowers in flat racemes instead of snowballs. An upright viburnum which might rightly be classed with the broad-leaved evergreens is *V. rhytidophyllum* (6'-8'), a bold handsome shrub with large oblong wrinkled almost evergreen, with white flowers, followed by red berries. This is known as leatherleaf viburnum. *V. nanum* (2') is very slow growing and so compact in its habit that it may be used as a substitute for globes of box, though it is not evergreen. The beautiful *V. acerifolium* (4') we all plant for its fine pink and white blossoms and its dense mayflowers. It is the best of them all. Other fine viburnums might be mentioned, but this will give an idea of their infinite variety.

### SCREEN PLANTING

While the side of planting is very important, it is well to recall also the many purposes of shrubs. For instance, the screening of unsightly objects is one of the contributions in the planting of the home grounds. To make a good screen, a shrub must be too spreading for its height; it must have a close inconsistent texture of both foliage and flowers. The privets are most useful for this purpose, and of the Amur privet (*Ligustrum amurense*), 14'-15', is perhaps the best. Regel privet, 5'-6', is growing with arching horizontal branches; while the European privet (*L. vulgare*), 10'-12', also good. They have flowers, blue-black fruit and need little pruning if allowed to grow informally. They face the sun well, — that is, they have clear down (Continued on page 304)



# LUXURIOUS SHADE

at the Beautiful—Hardy—Fast Growing

## CHINESE ELM

(North China Strain)

Plant this Spring and enjoy abundant shade in a few short years.

The 4 year old tree illustrated was 5 feet high when planted. Now it measures 20 feet in height with 18 foot spread—a real shade tree.

The Chinese Elm is the fastest growing tree we know. It thrives anywhere, in any kind of climate, from Arizona to Saskatchewan. One of the first trees to leaf out in Spring and the last to shed in Fall. A tree of rare beauty and symmetry, resisting drought and cold, and flourishing in poor soil. It is ideal for planting on new developments, subdivisions, streets, in parks, for windbreaks, screens and as individual lawn shade trees.

**CAUTION!** Be sure to buy only the hardy North China Strain, endorsed by the U. S. Department of Agriculture. Cheap Chinese Elms from seed gathered near Nanking have none of the fine qualities of the North China Elm, and results from planting them are disappointing. We grow only the hardy North China Elm.

Write for Free Catalogue

atalogue, beautifully illustrated in full color, describes the Chinese Elm, and a of Evergreens, Shrubs, Perennials, Trees and Plants of every variety for large ng.

t Landscape Department is at your service. Write for the free Catalogue today.

**Brothers, Inc.**

**GLENWOOD NURSERY**

in Street, Rochester, N. Y.

Established 1866

"We furnish the home—outdoors"

## Gardeners!

**DO** you want to know something about soil and its improvement? . . . about transplanting nursery grown stock? . . . about choosing grass seed for lawn? . . . about winter covering to maintain an even temperature? . . . about the control of insects?

Just send \$4.10 to The Atlantic Monthly, 8 Arlington street, Boston and you will receive, postpaid, a copy of the handsome, lavishly illustrated volume

**THE HOUSE BEAUTIFUL GARDENING MANUAL**



## A lawn of green velvet is yours if you will

No matter where you live or what the soil and climatic conditions, Dreer's have a special grass seed mixture that will give you a beautiful lawn. Now is the time to sow seed for a new lawn or to renovate an old one, and to give the grass life and color, use one of our good fertilizers.

### Dreer's Garden Book

describes our celebrated grass seeds and tells you how to use them for the best results. It also contains the most complete showing of seeds, plants and bulbs and with its aid you can have a garden that will be the envy of your neighbors.

For a free copy mention this publication and be sure to address Dept. H.

# DREER'S

1306 SPRING GARDEN ST.  
PHILADELPHIA, PA.

... when only the finest is good enough

No fence harmonizes more delightfully with its setting—whether it encloses an estate, forms a background for landscaping or panels hunting country—than do the various charmingly adaptable designs of HABITANT FENCING.

Hand-made of durable, time-resisting Northern White Cedar, peeled or with bark left on, these *de luxe* fences blend ideally with every architectural scheme and require no painting or upkeep. Habitant fencing comes complete with posts ready for erection. "Habitant Fencing," a helpfully illustrated treatise on fencing and its many uses, will be sent upon request.

**HABITANT SHOPS**  
Incorporated  
702 Jefferson Street Bay City, Mich.  
Sales and Service Offices in 62 Principal Cities

**HABITANT FENCING**





**A SIMPLE Way to Bring the Song Birds**

Joseph H. Dodson, America's foremost bird authority for 50 years, has written an interesting book, beautifully illustrated with 55 actual photographs. "Your Bird Friends and How to Win Them" tells you how to have birds on your premises the year round—explains styles of houses, baths and shelters they prefer. **SEND FOR THIS FREE BOOK TODAY.** Birds are useful. They keep the garden free from cut worms, bugs, moths and other destructive insects. Martins feed from the air. One colony will destroy thousands of mosquitoes a day.

**Birds Bring Cheer**

A medley of bird songs will add to the attractiveness of any home. Naturally, birds go where they are most welcome—have good places to nest, plenty of fresh water and food in sheltered stations for use in times of stress.

**Joseph H. Dodson, Inc.**  
8 Harrison St. Kankakee, Ill.  
Dodson Bird Houses are priced from \$2 to \$150





**Grow GLADS**

Make your garden the envy of your friends with Gove's Sturdy Vermont Glads. Best of garden cut flowers—very easy to grow. Our special "get acquainted" offers will make you an enthusiastic "glad fan." Bulbs guaranteed to bloom first year.

**100 Large, Healthy Vermont Bulbs \$3**

This collection includes at least 40 fine varieties, in many shades of Red, Yellow, Pink, Blue, Orange, Smoke, White, all fine ones but not labeled as to name. 50 for \$1.75. ALL SENT PREPAID with complete instructions for growing prize-winners. I believe this to be the finest "glad" collection offered anywhere.

Send for beautiful color catalog "that is different," listing over 300 of the world's best varieties.

**CHAMPLAIN VIEW GARDENS**  
Elmer E. Gove, Box H-1, Burlington, Vermont



**100 EVERGREEN TREES \$3.50**

**Norway Spruce — White Spruce**  
**Scotch Pine — Norway Pine**

**100 of any variety or 25 of each kind \$3.50**


Hardy, four year transplanted and well rooted. 4 to 8 inches tall. Will thrive anywhere and grow rapidly. Average weight 10 lbs. per 100. No order less than 100 at this price, remit with order. Trees sent at proper time for planting. Send for folder.

**WESTERN MAINE FOREST NURSERY**  
Dept. H.B. Fryburg, Maine

**DESERT CACTI**

8 blooming size plants and 8-inch Mexican hand painted bowl \$3. 5 inch bowl and 5 cacti \$2. 10 plants, assorted \$2.4 plants \$1. Postpaid. Miniature bowl and baby cacti free with each order.

**BORDER CACTI CO.**  
Box 1259, El Paso, Texas




**Rose Guide Free**

Complete book on rose culture, beautifully illustrating Dingee Roses, famous for 80 years. Lists over 500 roses and other flowers. New low prices. It's FREE.

**DINGEE & CONARD, Box 365, West Grove, Pa.**

## A GARDEN THAT STARTS WITH THE EARLY SPRING

(Continued from page 267)



A WHITE PINE AND FLOWERING PEACH TREE stand at either side of this pathway bordered by tulips and daffodils

sides of the path. Small Mexican zinnias of unusual coloring take the place of the tulips on the side paths, and tufts of sweet alyssum fill in the empty spaces. Clusters of tall Artemisia gleam white against the dark needles of the spruce and pine.

The autumn coloring changes to blue and gold—clouds of heavenly blue eupatorium and clusters of gold and bronze chrysanthemums, with here and there

tall bushes of Michaelmas-daisies. Each of the seasons brings its own special enchantment, and the flower families live sociably together in natural groupings, instead of being forced into formal lines and spaces.

This is not a gardener's paradise, but a beautiful, naturalistic garden planned by one who has studied its needs and lovingly expressed them in terms of flowers.

## HOW DOES YOUR GARDEN GROW?

(Continued from page 312)

to the base,—stand shearing, thrive in sun or shade, and make a neutral foil for the setting of occasional choice specimens.

One of the best small trees for screen planting on a somewhat larger scale is the laurel willow (*Salix pentandra*), 20'-30', with shining dark green leaves and rapid growth. Some shrubs otherwise good for screening, such as the rose-flowering honeysuckles, become bare at the base with ad-

vancing age. These may be reinforced with the dense low growth of Japanese barberry or snowberries. The big scentless mockorange (*Philadelphus grandiflorus*), cranberrybush, five-leaved aralia, weigelia, arrowwood, and stephanandra are typical screening shrubs. One of the loveliest screen plantings I have ever seen was a mingling of golden forsythias with feathery Carolina hemlocks, loosely planted, faced with laurel and other broad-leaved evergreens.

## Rarest Alpine Seeds—2

Hardy Alpine Seeds from one of the best collections in Britain, collected from the mountains of the world. List carriage paid. Sample collection containing 15 distinct varieties, \$2.50, 100 vars. \$7.00. Good collections. Also 10 vars. of anemones, Aquilegias, Campanulas, Gentians, Hypericums, Iris, Lilies, Pentstemons, Primulas, Rhododendrons, Veronicas or Violas, \$1.25. national Money Order.

Rev. H. A. H. Anderson, F. L.S.  
Glen Hall, Leices



**TREE PEONIES**

Twenty of the newest varieties available from our collection of 450. Write for list.

**FRENCH LILACS**

Eighty distinct varieties now available from our collection of 180 French Hybrids. List on application.

**Farr Nursery Co., Box 125 Weis**

## KINKADE GARDEN TRACTOR and Power Lawnmower

A Practical, Proven Power Cultivator. Gardeners, Fruit Growers, Truckers, Florists, Nurseriesmen, Suburbanites, Country Estates and Poultrymen.

**New Low Prices—Easy Terms**  
**AMERICAN FARM MACHINE CO.**  
1094, 33rd Ave., S. E. MINNEAPOLIS

**SPECIAL INTRODUCTORY 3Dz. GENUINE CALIF. GLADIOLUS BULBS**

Prepaid in U. S. A. A gorgeous assortment of bulbs. Will grow anywhere. Order now for You'll want more next year—at our regular price. Send check or money order for as many as you like at special price. Wholesale prices on request. Gladiolus Specialist, Dept. A, Chula Vista, Cal.

**Manure! More Manure!** Turned, well-rotted, without animals by the simple ADCO process to yourself to know about this method. **ADCO, 1730 Ludlow Street, Philadelphia**

## THE LITTLE GARDEN SELECTION

Edited by

**MRS. FRANCIS I.**

The George Robert White Honor, awarded to Mrs. Francis I. White of the Massachusetts Horticultural Society, is the highest horticultural honor in the United States never before been awarded to a woman. It places on Mrs. White the seal of authority.

1. THE LITTLE GARDEN By Mrs. Francis I. White
2. DESIGN IN THE LITTLE GARDEN By Fletcher
3. VARIETY IN THE LITTLE GARDEN By Mrs. Francis I. White
4. PEONIES IN THE LITTLE GARDEN By Mrs. Edward
5. THE LITTLE GARDEN FOR MONEY By Kate
6. ROSES IN THE LITTLE GARDEN By G. A.
7. THE LITTLE KITCHEN GARDEN By Dorot
8. IRIS IN THE LITTLE GARDEN By Ella Porter
9. SPRING IN THE LITTLE GARDEN By Frances Edge

\$1.75 each at all bookstores

**ATLANTIC MONTHLY PRESS PUBLICATION**

Published by Little, Brown and Company



# The Scrapbook

## BOOKLETS FOR THOSE INTERESTED IN GARDENING

is the month when all true gardeners are making plans for their spring and for the general improvement of their home grounds. By the booklets listed below have all been selected with these special minds. Next month being our Spring Decorating number, we shall have booklets that will help you with your various decorating problems.

Otherwise noted, these booklets are sent free, and all that is to obtain any of them is to fill in the coupon below, giving name and address as listed. If a charge is indicated, send stamps for the amount.

In return to this service we are always glad to answer special inquiries relating to building, decorating, or gardening, and hope that our readers who wish information or advice on these subjects will not hesitate to call on us.

You may be interested in a special offer made on page 225 of this issue.

**Bugs Leave Home:** This booklet will prove valuable to all growing plants, flowers, and shrubs—in fact anything that is persuading to grow in the soil. It describes what hinders plants, their chemical make-up, and how they should be used individually with other fertilizers. Directions are given for its application, together with a description of the results to be expected. *Andrew*

**Dahlias, Dahlia Seeds, Gladioli:** Devoted entirely to these subjects, this book, while being of interest to every garden lover, is of even greater value to those specializing in dahlias or gladioli. There is a short description of why gladioli is such a popular flower, followed by growing instructions and planting suggestions. Instructions for growing and care of dahlias are given. The general lists of flowers are unusually complete. *Carl Salbach*

**Waterlilies, Aquatic Plants, and Fishes:** The possibilities of developing a part of your garden just a bit differently or turning a water garden you already have are told of in this most interesting booklet. Use with which a waterlily may be created will please the amateur gardener, and the suggestions contained will help everything needed for such a project—except the actual installation or planting—of waterlilies in all varieties and colors, day-blooming and night-blooming, other water ornamental fish, both goldfish and tropical, are all described. *William Tricker, Inc.*

**Shrubs, and Hardy Plants:** Evergreen trees and shrubs, deciduous trees and shrubs, hedge plants, vines and

climbers, and hardy perennials are included in this booklet. There is a description of each species, suggestions where and how they should be planted, and a description of each variety offered. The illustrations increase the effectiveness of the text and assist in a better appreciation of each tree, shrub, or plant. *Bay State Nurseries*

**5. Coldwell Electric Lawn Mower:** Electricity is doing so many tasks that the fact that it is now ready to mow your lawn should not seem surprising. The slogan used for this machine is 'As easy to operate as a vacuum cleaner.' We will venture the guess it is even easier—for you do have to push a vacuum cleaner, whereas you only have to guide this lawn mower. Glancing through this booklet really creates a desire to cut grass—and it is quite a machine that will have this effect on the majority of us. *Coldwell*

**6. A Book for Garden Lovers:** The title is most descriptive of the contents of this book. To start with, it describes novelties for the present year, including practically every summer-blooming flower, with illustrations shown in actual color photographs. Among the most important of new varieties are giant pansies, double hybrid poppies, marigolds, and hollyhocks. There are also a splendid month-by-month garden guide, some suggested shrubbery borders, and a wealth of other information. Price 35 cents. *Max Schling Seedsmen, Inc.*

**7. Dubois Woven Wood Fence:** The trend in house construction is to put the living quarters away from the street. Often, though, that is not sufficient to provide the privacy a family may wish.

This booklet describes a fence which is made in France that not only assures a restful seclusion but also serves as a beautiful background for your garden. It is obtainable in various heights and lengths that make it adaptable to almost every situation. It also may be utilized to provide a safe play yard for children, to cut off unlovely views and service yards, or to fence off a driveway. Made of chestnut saplings, it is permanent and never needs painting. *Dubois Fence and Garden Company, Inc.*

**8. Galloway Pottery:** Flowers, shrubs, and work do not always complete one garden, for often an added touch is needed to accentuate the beauty of the flowers. This booklet is filled with illustrations of beautifully designed flowerpots, urns, flower boxes, jars, bird baths, sundials, gazing globes, and fountains, any one of which provide this necessary accent. One of the features often not thought of in connection with such pottery is that it is usable throughout the year, since in winter it may be transferred to sunrooms or solariums. *Galloway Terra-Cotta Company*

**9. The Lawn Beautiful:** Probably you have driven by huge estates, institutions with spreading lawns, or golf courses, and wondered, especially after a summer dry spell, why all the grass should be so healthy and green. This booklet will adequately answer your questions. It describes how a sprinkling system that is permanently installed can scientifically sprinkle each part of your lawn. Once 'built in,' this system operates by merely turning an ordinary faucet. There are also special devices that may be obtained to water your garden regardless of its size. *Thompson Manufacturing Company*

**10. Rare Bulbs and Plants:** The bulbs and plants described in this booklet are not for the fancier

alone but also for the enterprising amateur gardener. The introduction says in part: 'In order to meet the increasing demand for "oddities" I have gathered a collection of rare sorts. Many are native to South Africa and seldom seen in this country.' The booklet is illustrated and contains a chart showing the depth and spacing of planting. From achimenes to Watsonias, almost every variety of bulb is listed and priced. *Gordon Ainsley*

**11. Fencing and Gates:** Illustrations of fences, gates, and railings, for almost every purpose, are included in this book. Besides the lawn and division fencing in various lengths are suggestions and pictures of tennis-court enclosures, porch and garden trellises, and cross arches. Then, too, there are the pictures of wrought-iron fences in both simple and elaborate designs, together with formal gates for large estates. *Brook Iron Works, Inc.*

**12. Beautiful Gardens at Moderate Cost:** This book is almost wholly devoted to tulips, hyacinths, peonies, and iris. There are, of course, specific instructions for the planting, growing, and care of each. There are also color-scheme charts indicating how the most effective groupings and colorings may be obtained. Many of the illustrations are in natural colors, which, with the general listings, make this a valuable addition to any gardener's library. *Schenley Gardens*

**13. The Seeding and Care of Lawns:** This booklet tells how to go about making a new lawn; explains how best to keep and improve an old lawn, how to combat weeds and other pests. This company also publishes several times a year a folder, *Lawn Care*. It contains suggestions for better grass and tells how people in all parts of the country have solved varied lawn-growing problems. *O. M. Scott & Sons Company*

### READER'S SERVICE

House Beautiful Publishing Corporation  
11 Arlington Street, Boston

Please send me the following booklets (write numbers below):

.....

.....

I enclose \$..... in stamps to cover the charge as listed

Name.....

Address.....

(H. B. 3-31)



# INDEX TO ADVERTISERS

March, 1931



Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On the SCRAPBOOK PAGE booklets relative to that special issue are reviewed. However, a great many readers are interested in literature pertaining to other products that are advertised, so for the convenience of all we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee is indicated ■ please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful,' 8 Arlington St., BOSTON.



	PAGE		PAGE
<b>Automobiles</b>		★ Dingee & Conard Co.	314
Buick Motor Co.	3rd Cover	★ Dreer's	313
Chrysler Corp.	Back Cover	★ Farr Nursery Co.	314
Pierce-Arrow Motor Car Co.	212-A	★ Fish, H. D.	314
Reo Motor Car Co.	228-A	★ Glen Brothers, Inc.	313
<b>Bathroom Fixtures and Equipment</b>		★ Horsford, F. H.	309
■ Church Mfg. Co., C. F.	290	★ Kunderd, A. E.	312
<b>Bird Houses</b>		★ Mills, F. B.	310
★ Dodson, Inc., Joseph H.	314	■ Schling Seedsmen, Inc., Max	308
<b>Building Equipment</b>		Tobacco By-Products & Chemical Corp., Inc.	308
★ Bostwick-Goodell Co.	229	★ Tricker, Inc., Wm.	312
★ Chamberlin Metal Weather Strip Co., Inc.	300	★ Wayside Gardens	309
Detroit Steel Products Co.	228	★ Western Maine Forest Nursery	314
Jackson Co., Wm. H.	208, 209	★ Wilson's Tree Farms Inc.	309
<b>Building Materials</b>		★ Wilson, Inc., Andrew	310
★ Bruce Co., E. L.	223	<b>House Furnishings and Equipment</b>	
Byers Co., A. M.	215	★ Kirsch Co.	303
★ Cabot, Inc., Samuel	286	■ Schalk Chemical Co.	303
Chase Brass & Copper Co., Inc.	227	<b>Houses — Sectional</b>	
Portland Cement Ass'n.	287	★ Hodgson Co., E. F.	291
<b>Candles</b>		<b>Incinerators</b>	
Will & Baumer Candle Co., Inc.	296	★ Kerner Incinerator Co.	227
<b>Cigarettes</b>		<b>Interior Decoration</b>	
Lucky Strike	212-B	★ Arts & Decoration	302
<b>Clocks</b>		<b>Linens</b>	
Warren Telechron Co.	294	■ Irish & Scottish Linen Damask Guild, Inc.	289
<b>Draperies and Fabrics</b>		<b>Paints</b>	
■ Orinoka Mills	297	★ Aluminum Co. of America	220-B
★ Schumacher & Co., F.	285	<b>Pianos</b>	
<b>Fireplaces and Equipment</b>		★ Steinway & Sons	2nd Cover
Jackson Co., Wm. H.	208, 209	<b>Pottery</b>	
<b>Floor Coverings</b>		★ Roseville Pottery Co.	292
■ Armstrong Cork Co.	296-B	<b>Public Utilities</b>	
★ Clinton Carpet Co.	293	American Telephone & Telegraph Co.	234
★ Collins & Aikman Corp.	292-A	<b>Publishers</b>	
Mohawk Carpet Mills	211	Boston Cooking School Magazine Co.	300
★ Olson Rug Factory	302	★ Scribner's Sons, Charles	298
<b>Furniture</b>		<b>Radiator Cabinets</b>	
★ Kittinger Company	207	★ Tuttle & Bailey Mfg. Co.	217
★ Virginia Craftsmen, Inc.	288	<b>Roofing and Sidewalls</b>	
<b>Garden Equipment and Fences</b>		Ludowici-Celadon Co.	236
American Farm Machine Co.	314	★ Weatherbest Stained Shingle Co., Inc.	301
★ Anchor Post Fence Co.	309	<b>Schools</b>	
Anker-Holth Mfg. Co.	312	★ American Landscape School	221
★ Coldwell Lawn Mower Co.	307	★ Boston School of Interior Decoration & Architectural Design	216
★ Dubois Fence & Garden Co., Inc.	306	★ New York School of Interior Decoration	212
★ Gilson-Bolens Mfg. Co.	310	★ White School of Photography, Mrs. Clarence H.	221
★ Habitant Shops	313	<b>Silver</b>	
■ Hartmann-Sanders Co.	311	■ Towle Silversmiths	205
★ Hodgson Co., E. F.	291	<b>Telephone Service Arrangements</b>	
★ Ideal Power Lawn Mower Co.	305	American Telephone & Telegraph Co.	234
★ Pittsburgh Steel Co.	305	<b>Travel</b>	
★ Reeves Co., Robert C.	311	★ American Express Co.	231
★ Stewart Iron Works Co.	312	Bellevue Stratford Hotel	232
<b>Heating and Equipment</b>		★ London Midland and Scottish Railway	233
★ Burnham Boiler Corp.	298	★ London and North Eastern Railway	232
★ Hoffman Specialty Co., Inc.	219	★ Swedish State Railways	233
★ Nelson Corp., Herman	299	<b>Tree Surgery</b>	
<b>Horticulture</b>		★ Bartlett Tree Expert Co., F. A.	292-B
★ Aiken, George D.	307	<b>Wall Coverings</b>	
★ Adco	314	★ Columbus Coated Fabrics Corp.	220-A
Amherst Nurseries	310	★ Standard Textile Products Co.	296-A
Anderson, Rev. H. A. H.	314	■ Wallpaper Ass'n.	228-B
★ Atkins & Durbrow, Inc.	307	<b>Window Shopping and Home Builders' Guide</b>	
■ Barnes Bros. Nursery Co.	311	★ American Landscape School	221
■ ★ Bay State Nurseries, Inc.	312	Benson, Dorothea M.	216
★ Biggerstaff, A. C.	310	Blind Handicraft	218
★ Bobbink & Atkins	311	★ Boston School of Interior Decoration & Architectural Design	216
Border Cacti Co.	314		
★ Burpee Co., W. Atlee	310		
★ Champlain View Gardens	314		
★ Conard-Pyle Co.	306		
		Bostwick-Treman, Inc.	
		Boucher	
		Brown, Carol	
		★ Burroughs Co., E. E.	
		Byrd, T. M.	
		Campbell Studio, Mary	
		Cannon's Shop, Miss	
		Carr & Co., Inc., M. W.	
		Carry On Shop	
		Century Furniture Co.	
		■ Charlotte Furniture Co.	
		Child, Henry T.	
		★ Childhood, Inc.	
		Children's Book & Play Service, Inc.	
		★ Children's Period Furniture, Inc.	
		★ Colonial Stain Co.	
		★ Copenhagen, Laura H. B.	
		Craftsmen's Guild	
		Dewsnap, William	
		★ Diamant & Co., A. L.	
		■ Erkins Studios	
		■ Fairyland Co.	
		Fell Co., Henry R.	
		★ Footsure Co., Inc.	
		★ Foster Brothers	
		★ Galloway Pottery	
		Gowing, Frederick H.	
		★ Grand Central Wicker Shop, Inc.	
		Griffith-Hope Co.	
		★ Guido Wrought Iron Shops, Inc.	
		★ Haas Linen Shop	
		■ Habitant Shops	
		★ Hammond & Co., C. S.	
		★ Hand Made Counterpane Guild	
		Handwork Shop	
		Hilton Co., Roy	
		Hodgman, Jeanne P.	
		House of Wedding Presents	
		Industrial Arts	
		Iris Cabin Shop	
		★ Jensen Handmade Silver, Inc., Georg.	
		Kelly, Lewis P.	
		★ Leavitt, Robert	
		Lualdi, Inc., A.	
		MacDonald, Inc., Flora	
		Malcolm's	
		Mapelsden, Madolin	
		Marsh & Co., James R.	
		Molly Macnamara & Emma Hoyt, Lt	
		★ National Foundry	
		Nature Studio	
		Nesmith, Florence	
		New York Exchange for Woman's Wo	
		★ New York School of Interior Decorat	
		★ Old Colony Pewter Makers	
		★ Paleschuck, B.	
		Perin's Ltd.	
		★ Petri, Pitt	
		Pettingell-Andrews Co.	
		★ Puritan Shops, Inc.	
		★ Racine Aquarium Industry	
		■ Reed Shop, Inc.	
		Rich & Fisher, Inc.	
		Rosenthal, Rena	
		Royal Copenhagen Porcelain, Inc.	
		Sheppard & Sons, J. B.	
		★ Silverstone, Inc., Adolph	
		Somerset Shops	
		Summers & Son, H.	
		Swinging Basket	
		Teller, Myron S.	
		Three New Yorkers, Inc.	
		Treasure Chest	
		■ Valentine & Co., H. C.	
		★ Venezian Art Screen Co., Inc.	
		★ White School of Photography, Mrs. C	
		Wiltbank, Mrs.	
		★ Wohler, A. E.	
		Yamanaka & Co.	
		★ Ye Iron Shoppe	
		Ye Plan Shoppe	



ed Hope  
Binder  
rd Bros. Inc.  
Makers  
kton, Calif.  
JAN. 21, 1908







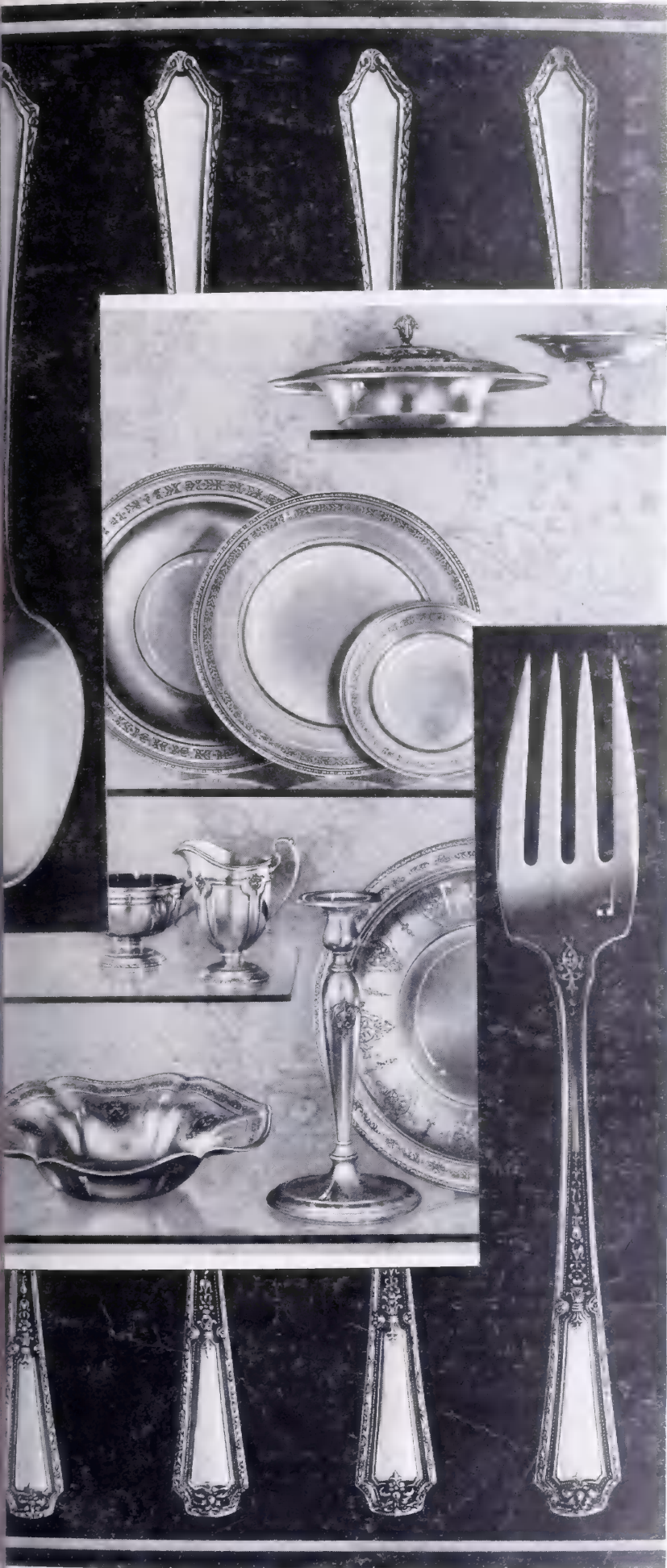
# House Beautiful











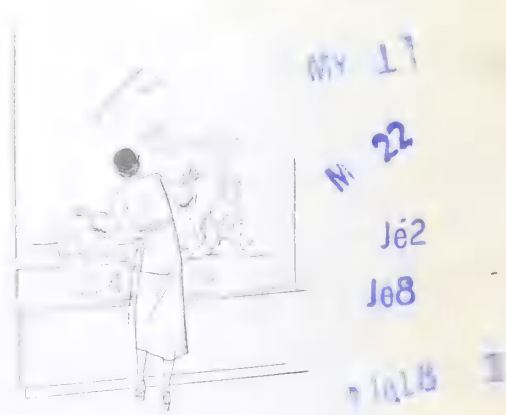
te matching services at new low prices.  
dishes, tea set and decorative pieces of the  
tern as your Towle flat silver complete the  
semble.  
spoons, Louis XIV or Virginia Carvel, \$8.50.  
of 20 pieces of Louis XIV to serve informal  
for four persons, about \$48.00; Virginia  
about \$47.00.  
erous family set—83 pieces—correct service  
—Louis XIV, \$214.80; Virginia Carvel, \$210.

Virginia Carvel serving pieces (upper photograph)

Centerpiece . . . . .	\$37.00
Compote . . . . .	17.50
Fruit salad bowl, 11" . . . . .	30.00
10" service plate . . . . .	29.25
Bread and butter plate . . . . .	8.00

Louis XIV (lower photograph)

Sugar and cream . . . . .	\$80.00
Fruit salad bowl, 12" . . . . .	45.00
Candlesticks (pair) . . . . .	75.00
Fruit bowl . . . . .	40.00



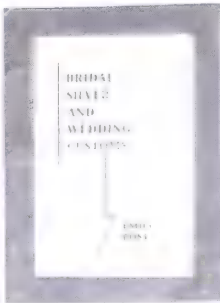
# WORTH LOOKING INTO ... NOW

If you've ever cherished the idea that you can't afford to buy Towle sterling, prepare to be definitely disillusioned. This year, you can't afford not to buy Towle sterling!

For one thing, prices are lower than they have been for many, many seasons. Don't think this means less value, as some 1931 prices do! No matter what its cost, sterling purity remains fixed by government standard. And since Towle sterling is made in accordance with traditions of craftsmanship dating back to 1690, you can be sure of getting the same beautifully designed and finished sterling you've coveted, at less than you ever expected to pay.

You'll agree that the advisability of buying Towle sterling now is certainly worth looking into!

## TOWLE STERLING SILVER EXCLUSIVELY



Don't tell us that, with a wedding imminent, you haven't yet sent for your copy of Emily Post's authoritative little booklet, "Bridal Silver and Wedding Customs." Thank your stars it isn't too late yet—and mail the coupon today.

The Towle Silversmiths, Dept. M-4, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City & State: \_\_\_\_\_  
My jeweler is: \_\_\_\_\_



# Window

*Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops*



# Shopping

*We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

WONDERS will never cease, I said to myself, when a few days ago in a shop I picked up a little cactus plant (Figure 1), only to discover that it was n't a plant but a candle. And that evening at dinner my guests agreed with me

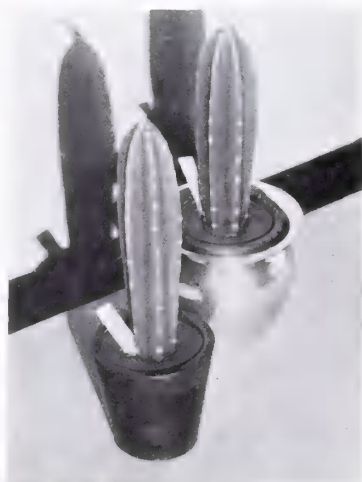


FIG. 1

when they saw me, apparently deranged, set a match to my cactus plants. They are the most perfect little masqueraders you ever saw, and very novel and amusing as table decorations, for the whole thing, plant and red flowerpot, is made of wax. The candle fits neatly into a little silver pot and stands 5½" high, and is so pretty and gay that you find yourself in the old familiar situation of wanting to eat your cake and have it too, for you can't bear to see the 'cactus' melt away. The candle and silver pot complete are \$2.75, postpaid, and extra candles may be ordered at 50 cents each. — L. P. HOLLANDER COMPANY, 3 East 57th Street, N. Y. C.

THE chief interest of this very intriguing smoking set in Figure 2 lies in the fact that the pieces



FIG. 2

were copied from toys originally used by William Cullen Bryant. They are made of bog iron and represent old cooking utensils — the one holding the cigarettes being the big cooking pot and those used as ash trays representing a fry pan, a bleeding bowl, and a drip bowl. Being made of iron, they are practically indestructible and no cleaning is necessary to keep them looking their best. The cigarette holder measures 2¼" high and 3" in diameter; the larger ash tray or bleeding bowl measures 3½" in diameter, and the drip bowl and fry pan measure 2½" in diameter. The price for the set is but \$2.00, postpaid. — ROBERT LEAVITT, 44 River Street, Boston.

DO you long for a chintz that is 'different' — one that will bring the necessary color into the scheme of the room without employing flowers or figures of any kind? Let me recommend to you the French chintz shown in Figure 3, for it is one of the smartest I have seen this season and would be ideal for hangings or cushions for furniture in a sunroom with reed furniture, or in a Colonial or French Provincial room. The photograph will



FIG. 3

show you that it gives the effect of being plaited from strips; this comes from the unusual way in which one color is printed on another with small chinks of white between. The colors are the true colors of Southern France and the Basque country — orange, yellow, green, turquoise, and brown. It is \$1.00 a yard, prepaid, and 29" wide, with a selvage of ¾" at either side. — HOUSE OF CHARM, 70 Madison Avenue, N. Y. C.

I WISH you could just see the colors of the fine linen towels in Figure 4, for when a selection of them was spread before me I could think of nothing but bonbons, so that 'delicious' seems the only word for them. The weave is such that each delicate pastel shade takes on a slightly pearly look, so that I was not surprised to be told that the name for the pink was 'rose dew,' the green 'waterspray green,' and the yellow 'leghorn yellow.' The towels are also to be had in polar-blue and in peach,



FIG. 4

each towel has a border a tone darker than the body color, and all are hemmed by hand. They are 14½" x 21"; and without monograms they cost \$9.00 a dozen, prepaid. With the smart three-block-letter monogram shown in the photograph, the price is \$15.50, prepaid. — THE HAAS LINEN SHOP, 84 North Avenue, New Rochelle, New York.

CAN you imagine a more perfect setting for flowers than the mirror plateau and silver-lustre vase pictured in Figure 5? Its simplicity makes it suitable to use with unpretentious table settings, and yet it has style enough to be the focus of the most elaborately set dinner table. Best of all it doubles the beauty of whatever flowers you choose to put in the vase. The octagon plateau is an unusual combination of mirror glass and crystal, 15½" in diameter and costing \$9.75. The vase of silver lustre is 8½" high and 6" in diameter and costs \$4.00. Other

sizes and shapes may also be had, any one of which cannot fail to increase the charm and individuality of your dining table.



FIG. 5

Prices include careful packing, but express will be collect. — DANIEL DEN, 338 Commonwealth Avenue, Boston.

ONE always thinks of 'browsing about' in connection with a bookshop, but browsing about in a shop filled to the brim with unusual decorative objects is just as exciting. In just such a little shop tucked away behind a large baster lamp, I found the pair of little urns shown in Figure 6. They are majolica and look very old, although in reality they are copies of Roman vases which



FIG. 6

testify to the 'grandeur that Rome' in the gardens of the famous Villa Hadrian just outside Rome, which every American who loves Italy remembers with pleasure. The urns are large enough inside to hold flowers



# RIGHT IN YOUR HOME IN WINTER



## You can breathe the air others must travel to find

best salesman for the hotels of  
California, and the Riviera is  
fashioned, stupid heating system.  
does not make comfort when it  
me with hot, dry air which sucks  
ure from everything it touches.  
ing dries your skin and makes  
uncomfortable. Nasal passages are  
resistance to colds and worse.  
le body is devitalized, and you  
ically mean and run down.  
begin to yearn for the tonic of  
be, the sunny stimulus in the  
sea and mountain ozone of the  
Alps—for Aiken or Miami.  
ort ever became popular that  
boast of fine air. No home is  
comfortable without it. You can, if  
breathe all winter the air of  
tops and moors and piney wilder-

ness, right in your own home. You will  
have to read a little book to get the whole  
story, but we have room for a brief digest.  
The secret of stimulating, health-giving  
air is a combination of the right tempera-  
ture, the right amount of moisture, the  
right amount of circulation, and freedom  
from germ-laden dust.

That is exactly what the Carrier  
Weathermaker provides. The Carrier  
Weathermaker does not stop at being an  
efficient heating system. It begins at that  
point. First, it cleans the air. Then it  
heats the air to the desired temperature.  
Then it puts into the air the amount  
of moisture that makes you feel at your  
best. Then it circulates this clean, warm,  
moisture-laden air throughout every  
room in your house. In every part of the  
house there is comfort. Your head is never  
hot while your feet are cold. Rooms never  
get stuffy.

Because the humidity is controlled, fine  
furniture and rugs do not become dry.  
Priceless antiques are not ruined. The

piano does not require constant tuning.

Isn't that promise enough to cause you  
to send for a book?

Of course, the Weathermaker sometimes  
costs more to install than an ordinary heat-  
ing system. The additional cost might be as  
great as that of a modest vacation to some  
place where the air is good.

But those who have installed the Weather-  
maker are enthusiastic in their agreement  
that it is worth all it costs.

At least send for our book—free, of  
course—and get the whole story about this  
modern, sensible way to keep well and  
comfortable in winter.

### Carrier Corporation

#### Weathermakers to the World

Everybody is familiar with  
the Carrier systems of  
Manufactured Weather in the  
Capitol at Washington, in  
Macy's store, New York, and  
other well known buildings  
as well as in thousands of  
industrial plants.

The Carrier Weathermaker  
is a system developed and

perfected by Willis H. Carrier  
and his associate engineers  
for heating and conditioning  
the air in homes.

Ask us for names of the  
architects and the home  
owners in your vicinity  
who have installed this  
greatest of all modern com-  
forts.

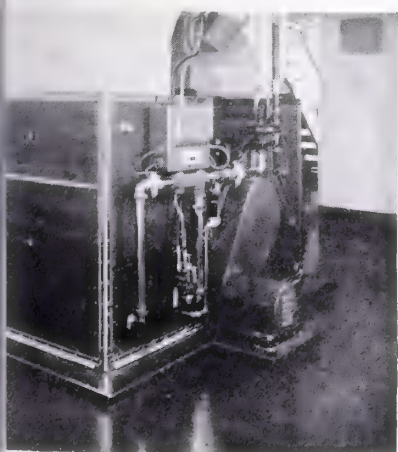
*The Weathermaker is automatic. It comes in sizes  
for all homes. Ask your architect about it.*

# Carrier

# Weathermaker

REG. U. S. PAT. OFF.

*Warms · Humidifies · Cleans · Distributes*



CARRIER-LYLE CORPORATION  
A Division of Carrier Corporation  
850 Frelinghuysen Avenue, Newark  
New Jersey

H.B.-431

Send me FREE booklet, "The Carrier Weathermaker."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



# Flattering Beauty in or for Yourself

*WHERE is the bride who does not find greater pleasure in a bouquet from a fashionable florist—and value more highly the gems from a famous jeweler?*

Present a gift from the House of Jackson and you not only pay flattering tribute to the recipient's love of the beautiful and artistic, but honor that worldly, yet human, trait which makes us all doubly appreciative of a gift from a distinguished source.

Jackson creations are unique in their quality and beauty. They are products of one of the most famous establishments in America. And although they serve a useful purpose, they are *works of art* in the true sense.

No gift could convey a richer impression of excellence and elegance; or more clearly reflect, through inherent fineness of design and workmanship, the status and standing of its maker.

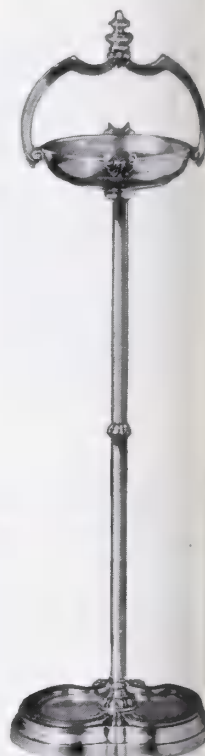
The Wm. H. Jackson Company's supremacy in the casting and modeling of metals is exemplified by the unrivalled beauty of Jackson's Lamps, Smoking Stands, Book Ends, Andirons, Fire Sets and other objects of art and utility for the home—and is dramatized, on a vastly more impressive scale, by the magnificent Bronze Doors, Gates, Grilles and Windows created by this highly skilled organization of artists and artisans to adorn the nation's finest public and private buildings.

For more than a hundred years the W. H. Jackson Company has contributed richly to the luxury and beauty of America's homes—not only through their own creations, but through the importation of rare antique Mantels, Well-Heads, Fountains, Columns and similar Art Treasures from the Old World.

Jackson Products may be purchased at the Jackson Galleries in New York and Chicago, and in other cities, through the prominent establishments listed below.



A charming little Silver Boudoir Lamp of Adam design, with a smartly tailored shade of silk with satin lining. Sterling silver plate on solid metal. Height 18½". Lamp \$50, Shade \$24.



A finely designed Smoking Stand which reveals the free-swing scroll-like curves of the Georgian Period. Removable tray of leaded iridescent blue glass. Silver finish. Height 33¾". Price \$50.

## EXCLUSIVE REPRESENTATIVES OF THE WM. H. JACKSON COMPANY:

Baltimore J. G. VALIANT COMPANY	Dayton THE A. B. CLOSSON JR. COMPANY	Philadelphia J. G. VALIANT COMPANY
Cincinnati THE A. B. CLOSSON JR. COMPANY	Denver DENVER DRY GOODS COMPANY	St. Louis SCRUGGS-VANDERVOORT-BARNEY
Cleveland THE STERLING & WELCH COMPANY	Detroit THE MARTIN-GIBSON COMPANY	Washington J. G. VALIANT COMPANY

# WM. H. JACKSON

2 West 47th Street, New York

318 No. Michigan Ave., Chicago

over a hundred years of service to the



# Gift for Another

Louis XVI Table Lamp which artistically adapts the "flaming" of olden times to modern living needs. Height 29½". Silver-plated finish—with a fine silk shade beautifully fluted and satin lined. \$85, Shade \$30.

Lightly sturdy "Pegasus" Bookends finished in Green Patina Bronze or Gold. Height 6½". The pair \$40.



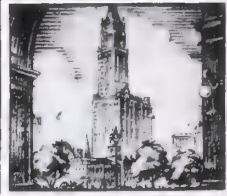
# COMPANY

dominant families in the social register

J. Gibson—



## Window



## Shopping

FRENCH PROVINCIAL  
RAFRAICHISSEUR

ANTIQUES  
INTERIOR DECORATIONS  
BOSTWICK-TREMAN, INC.  
694 MADISON AVE. NEW YORK

would be charming used at either end of a mantel, or on a shelf given over to bibelots. They are 8" high and cost \$5.00 each, express collect. — P. SARTI, 110 East 34th Street, N. Y. C.

I HAD thought the possibilities of coffee tables had been completely exhausted, but I am sure you will agree with me in thinking that

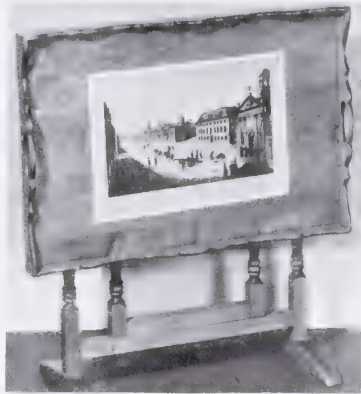


FIG. 7

this one shown in Figure 7 is well worth your special attention. The top, as you see, is made like a wooden tray, and when not in use folds flat as here pictured, so that it may either be placed against the wall or used as a decorative fire screen. The table is made of solid maple but comes in the following finishes — golden honey, Spanish, autumn brown, and cherry, all with a soft rubbed tone which is most attractive. They may be had either with or without the print, the one shown being a

French print of an old Boston scene. Hunting prints and other old-fashioned pictures of various types are also available. With the print the table is \$12.50, or \$11.50 without, prices including packing but not express charges. — SOMERSET SHOPS, Fairfield, Maine.

DAINTILY embroidered crib sheets and pillow cases are something that every mother thoroughly appreciates. Certainly when they are as reasonably priced as those shown in Figure 8 few mothers will be able to resist them, and if you do not happen to have an occupied crib of your own, you may be quite sure that they would make the most welcome sort of gift for any friend with a child of crib age. They are hand embroidered and made of the finest muslin, the sheet measuring 55" x 39" and the pillow case 20" x 13". Postpaid, the sheets are \$2.25 each and the pillow cases \$1.50 each, so that a set of two sheets and two pillow cases would cost but \$7.50. — MISS CANNON'S SHOP, 32 Brattle Street, Cambridge, Massachusetts.

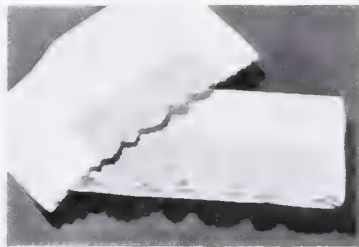


FIG. 8

Design  
No. 1458

A CHARMING PATTERN in Titian Ware, made by Adams of England. Decorated on a cream background with bright yellow or green border, black edge and lines on either side of band. Center decoration of pink and blue flowers and green leaves. Carried in open stock.

Dinner Set, 103 pieces . . . \$74.00  
Dinner Set, 56 pieces . . . 45.00  
Breakfast Set, 40 pieces . . . 27.00

Individual prices on request  
Order by number 1458  
Mail orders receive prompt  
and careful attention

**RICH & FISHER, INC.**

14 EAST 48th ST., Near 5th Ave.  
NEW YORK, N. Y.



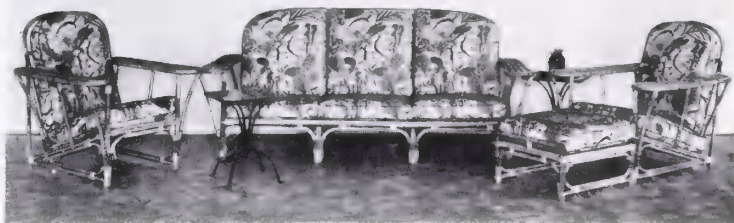
SALAD SET

Magazine  
on Request

169 West 57th St. New York City  
Opposite Carnegie Hall



Specially dyed materials  
for weaving  
**THE CRAFTSMEN'S GUILD**  
15 Fayette St., Boston, Mass.  
Louise Austin Chimes Janet Fitts Stearns



## Genuine Reed and Rattan Furniture

We are constantly furnishing Prominent Homes, Hotels, Clubs, and Yachts with the Most Distinctive Reed and Rattan Furniture.

WEATHERPROOF FURNITURE FOR THE OUTDOORS

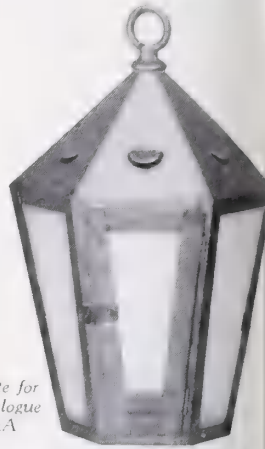
New Catalogue of Reed Furniture sent for 25c

Specialists  
in Sun-Parlor  
Furnishings

**The REED SHOP, Inc.**

117 EAST 57th STREET, NEW YORK  
BEAUX ARTS BUILDING, PALM BEACH, FLORIDA

Imported  
Decorative  
Fabrics

Write for  
Catalogue  
4A

Colonial Octagon Lantern in polished brass 10" high. Fit for candle but may be wired electricity. \$3.75 prepaid.

**ADOLPH SILVERSTONE,**  
Established 1898  
21 Allen Street New York

## stunning steel mirror

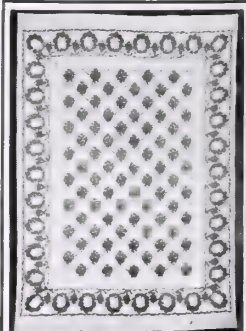
slim, gleaming discs of highly polished steel with ornamental nickel handles make durable fascinating mirrors 4 5/8" diameter colt 6.50, persian pussy 7.50, nymph 7.50



at fine shops or direct  
have you our catalog?



**pitt petri, inc.**  
incorporated  
378 delaware ave., buffalo



**HOUSE OF CHARM**  
79 Madison Avenue New York



**JOHN HART**  
322 E. 56th St., New York

IMPO  
HAN  
BLOC  
SPRE

Cream, ground, d  
rose and  
orchid an  
rose and  
blue and  
Guarante  
72 x 108  
90 x 108

Post

DO  
HARN  
RAC  
in paint  
Silhoue  
black of  
Wirehair  
rier or  
Dog, Ra  
green or  
long.  
\$1.50 po





*Softly lovely colors are employed in the living room of this Southampton home, with crimson and green and gold predominating. The green marble of the mantle-piece is "mirrored" in the green Mohawk Chenille carpeting. Elsie Sloan Farley, of New York, was the decorator.*

## CHENILLE AS THE DECORATIVE BASE

*This gracious home in Southampton, Long Island, demonstrates again the abiding charm of "the weave of luxury"*

ESSFUL interior decoration requires, above all, unity. There must be some element to which all else, in varying degrees, is tributary. Increasingly, this element is coming to be the carpeting. And the choice is falling more and more on Mohawk Chenille, so aptly called "the weave of luxury."

The vogue of Mohawk Chenille is readily understood by those who appreciate its adaptability to a variety of rooms, its perfect conformity to irregular room outlines, its harmonious qualities as a foundation for other furnishings, and its pervasive charm and quiet dignity.

Mohawk Chenille, as many people know, is the only floor-covering fabric that is virtually free of technical restriction in design, color and weaving. It can be woven to order to fit any room outlines, or intricate — around stairway approaches, or bay windows — all without cutting and patching and with unbroken bordering. It is, in

short, the only woven floor covering that is actually "custom-built."

Beyond this, Mohawk weaves its Chenilles seamless — to the extreme width of 30 feet — so that no unsightly seams mar the expanse of carpet beauty. Any color, any gradation of tone, however delicate, can be matched in Chenille, and any design motif

introduced — to set, or to carry out, the room's decorative scheme. Upholstery designs, for instance, can be repeated in the carpeting; or crests or symbols woven in. Thus it is peculiarly capable of expressing the owner's personality and private tastes.

The Mohawk Carpet Mills — America's largest producers of Chenille — maintains a staff of Chenille experts who are constantly at the service of decorators and owners to advise on color, pattern, pile depth and cost. Inquiry is invited concerning its fine Chenilles, both ready woven and woven to order. Address the Mohawk Carpet Mills, General Sales Offices, 295 Fifth Avenue, New York.



*The dining room in the same Southampton home, decorated by Elsie Sloan Farley. The painting over the mantle is an original Reynolds. The Mohawk Chenille carpeting is an unfigured pale green — loomed to frame the hearth.*



# Window



# Shopping

## The FLORENTINE CRAFTSMEN

45 East 22nd Street New York



No. 204

Very Ornamental  
ELECTRIC SWITCH PLATE

Made in Rustless Hammered Metal. Can be  
had in Black, Rusty Finish or Old Steel

\$1.35 each postpaid  
\$14.50 per dozen postpaid

Other designs of Switch Plates, Toggle and  
Base Plug Plates, etc. — ranging in price from  
\$.85 up postpaid

Leaflet C on Hardware sent on request

## Peasant Charm for children's rooms



Send for booklet 54

**CHILDHOOD, INC.**

Furniture for Children

32 East 65th Street New York

## Garden Furniture

Pompeian Stone  
Lead  
Terra Cotta  
Marble

Illustrated Catalog  
Sent for 10c

**The ERKINS STUDIOS**



Bronze  
Statue  
21" high  
\$125.

252 Lexington Ave., at 35th St., New York

## CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

Small classes offering training for artistic photo-  
graphy. Catalogue Mrs. Clarence H. White,  
Instructor, 460 West 144th St., New York.

I THINK we get just as tired of our china as we do of our clothes, and we long for 'something different.' The moment I saw the cream pitcher and sugar basin in Figure 9 glowing in the light of a Madison Avenue shop, I knew I had found the very thing for which I had been looking, for the colors and lines are enchanting. Made of delicate French china, painted and fired by hand, the outside is a



FIG. 9

lustrous black and the lining of gold. Another beautiful pair are silver with gold linings, and they may be had also in Chinese red or in copper lustre — all lined with gold. I stood and 'Oh'd' and 'Ah'd' over them and could n't make up my mind which to choose. They are very reasonably priced, too — \$7.50 the pair, express collect. The tôle tray to be used in serving comes in antique yellow, red, and black, with an old Sheffield design of grapes in gold. The trays are made and signed by the master craftsman, Feurer; they are 10" x 64" and cost \$7.50, express collect. — CAUMAN, INC., 705 Madison Avenue, N. Y. C.

WHEN you are making your list of new pieces of furniture for the country or seaside house, don't forget to add also the little things that contribute so greatly to the comfort of informal life in the summer. And if you remember the discomfort of struggling with a cushion and book, cigarettes and magazines, out to the lawn or the beach, you will welcome one of the cushions in Figure 10, for it will do double duty. It is equipped with a sturdy handle, and has a capacious pocket at the back which will hold everything you need for a lazy morning or afternoon in the sun. It is a comfortable size,

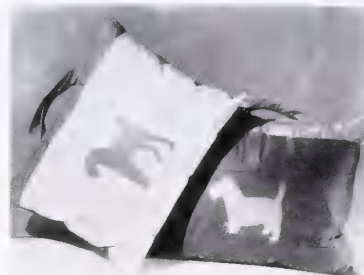


FIG. 10

15½" x 12½", is covered in a smart waterproofed material, and may be ordered in any two color combinations. The cushions in the photograph are ornamented with silhouettes of a little Scotty and a wire-haired fox terrier, but you may order your favorite breed instead, if you desire. This will be sent to you postpaid for \$5.00. — POTASH-MARL, INC., 509 Madison Avenue, N. Y. C.



THE MONTREUX

A patrician air, like that of a rare old tapestry, pervades the Jouy wall paper THE MONTREUX, by Paul Dumas, Paris. In delicate drawing, red, blue or green on cream, are scenes of the summer pastimes of the elegants in the time of the fastidious Louis.

Illustrations upon request. Can be ordered through your local Decorator or direct from

## A. L. DIAMENT & CO.

Importers, Jobbers and Retailers of Interior Furnishings

101 & 119 Park Ave., New York

1515 Walnut St., Philadelphia

Sole American and Canadian Agents for ZUBER & CIE, ALSACE, and PAUL DUMAS, PARIS

## ONE MAY SEEK

Far and wide and find no more unusual a dining room suite than THE RESEDA. Fancy a table, buffet, and serving table in warmest antiqued ivory with delicate carvings, accented with gold and walnut chairs with rose brocade seats for contrast.

## DOWN TO THE SEA

Through the medium of THE VILLEFRANCHE a scenic wall paper by Zuber & Cie, Alsace. In exquisite sepia on cream or grey on white, the old coastal scene unfolds, lovely as an etching and especially suitable for rooms with low ceilings.

## The House of Wedding Presents



A pair of "Cat and Dog ANDIRONS for the NURSE in bright or antique br

10 inches tall

\$18 pair

21 EAST 55th ST.

NEW

## LIGHTWEIGHT SUMMER BLA



## Pure Virgin Wool

Bound four sides with satin ri  
Soft, Luxurious Shades of  
Blue, Green, Orchid, Gold,  
and All White. Attractively pr

60 x 90	\$9.75 ea
72 x 90	10.75 "
80 x 90	11.75 "

Shipped anywhere in U. S. and Possessions fr

## REMINGTON P. FAIRL

Incorporated

Fine Linens and Laces—Exclusi

717 Madison Avenue New



## Unusual Gifts from the La

Hooked rugs of superlative qual  
usual toys and Northern ivory ca  
The famous Labrador Dickie, a  
sport garment perfected by Sir  
Grenfell. Woven articles from N  
looms. A complete collection of bo  
Sir Wilfred Grenfell.

Illustrated catalogue sent on requ

## GRENFELL LABRADOR INDU

425 Madison Ave., New York C

Philadelphia Shop:

1631 Locust St., Philadelphia,

## HAND CARVING

Also authentic re-  
productions of Early  
American Furniture.

Photographs on  
request.

## THE CUTTER STUDIO

22 Pine Street Peterborough





# YOUR HOME

If it's expensive to keep warm  
**IN WINTER**

it's sure to be  
**HOT AND UNCOMFORTABLE  
IN SUMMER**

**INSULITE** FULL 1/2 INCH THICK MEANS **12 1/2%** MORE EFFICIENT INSULATION THAN ORDINARY 7/16" INSULATING BOARDS

## *Insures Year 'Round Comfort*

As sure as your home is hard to heat and your fuel bills are high in winter, it is equally certain that it is going to be hot, stuffy, and uncomfortable in summer.

To keep your home warm and cozy in winter weather requires the use of an insulating material that is highly efficient. Likewise, your home must be properly insulated if you expect to escape the sweltering heat of the summer sun. It will pay you big dividends in fuel savings and home comfort. Use the most efficient insulation you can get. Insulite, a full half inch thick, gives you 12 1/2% more efficient insulation than ordinary 7/16 inch insulating boards.

### HERE'S EFFICIENCY!

All thermal insulating materials achieve efficiency through dead air cells. Insulite contains more than 3,000,000 of these cells — enduring wood-locked air cells, that shut out cold and dampness in winter, sweltering heat in summer, and effectively deaden noise.

Here's another Insulite advantage — it's a stronger, more durable insulation board because it's made from the tough fibers of northern woods, chemically treated to resist moisture, and not subject to rot or disintegration. Insulite Sheathing adds greater bracing strength than lumber horizontally applied; and Insulite Lath grips plaster with much greater strength than wood lath. It eliminates lath marks and guards against unsightly plaster cracks.

Even though your home is already built, you can reduce your winter fuel bills and insure home comfort summer and winter . . . by insulating your attic with Insulite. Authorities estimate that 35% of the heat loss from a house goes through the roof. It requires less than \$50.00 worth of Insulite to line the average attic, and this investment soon pays for itself in fuel savings and in increased year 'round comfort.

*For Efficiency and Economy be sure your Refrigerator is Insulated with INSULITE*



## FREE PLANS—FREE BOOK

If you plan to build or remodel, The Insulite Co. will gladly send you a valuable free booklet entitled, "Increasing Home Enjoyment". It explains the importance of insulation and is chock-full of ideas for converting waste space in attic and basement into pleasant, useful rooms. And if you're thinking of building a garage, a summer cottage, or a playhouse for the children, The Insulite Co. will send you complete plans—without cost or obligation on your part.

## Just Fill Out and Mail the Coupon

### THE INSULITE CO.

(A Backus-Brooks Industry)  
1200 Builders Exchange, Dept. 40D  
Minneapolis, Minnesota

#### OFFICES IN ALL PRINCIPAL CITIES

Please send me a sample of Insulite, a copy of your booklet—"Increasing Home Enjoyment", and plans for the buildings checked below. It is understood there is no obligation on my part.

Garage..... Summer Cottage..... Playhouse.....

Name.....

Address.....

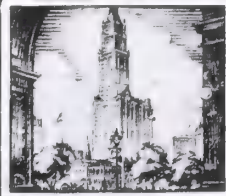
City..... State.....

# INSULITE

Wood-Fiber Insulating Board



## Window



## Shopping



## ROOKWOOD

Contemporary expression in Rookwood as well as renewals of past triumphs may be found at the following stores: Tiffany and Co., Jewelers, New York City; B. Altman and Co., New York City; Frederick Loeser and Co., Inc., Brooklyn; Marshall Field and Co., Chicago. A store of similar quality represents the pottery in your city. We invite your direct inquiry.

ROOKWOOD POTTERY  
CINCINNATI

INTERIOR  
DECORATIONSIX WEEKS  
PRACTICAL  
TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc.

Faculty of leading decorators.  
Personal assistance throughout.  
Cultural or Professional Courses.

**Resident Day Classes**  
start July 6th • Send for Catalog 5R

**Home Study Course**  
starts at once • Send for Catalog 5A

**NEW YORK SCHOOL OF  
INTERIOR DECORATION**  
578 Madison Avenue, New York City

WROUGHT  
IRON  
STAND

With Yellow and Green Fojano Bowl Shown at New York Flower Show. Stand (35½" high) and bowl \$8.50.

Expressage Collect

MRS. WILTBANK  
764 Madison Ave.  
New York City

## Fairyland Figures for the Garden

Terra cotta, for outdoors. Gnomes, all kinds of animals, mushrooms, in various sizes, all in hand-painted colors. Gnome Golf-players, set of 3, each \$4.50, also in larger sizes. Send in cents for illustrations. "FAIRYLAND COMPANY" 100 So. Oak Drive Bronx, N. Y. C.



SOME of the loveliest hooked rugs I have seen in a long time come from Labrador, made by the native workers who have been helped so greatly by Dr. Grenfell's mission. The day I dropped in at the New York headquarters for these industries some of the new rugs had just arrived, and one of the most attractive is shown in Figure 11. It has a feeling of the North Country in its effective design — geese streaming southward over the tall fir trees. The colors in which the rugs come are soft and beautiful — backgrounds in rose, gray, dark or light blue, or beige, the fir trees green and the geese in gray or black, with a border of black, excepting on the beige background, where the geese and border are of brown. These rugs are all made by hand of new materials, washable, and very finely hooked. They are 26" x 40" and cost \$16.00 each, postpaid. — LABRADOR INDUSTRIES, 425 Madison Avenue, N. Y. C.



FIG. 11

DO you remember the china dogs that used to sit on the mantelshelf in your grandmother's parlor? I think that was the conventional spot for them, but I seem to remember a parlor of my childhood



FIG. 12

where a large and very supercilious china dog sat on the hearth at one side of the fireplace. I suspect, however, that the lady in whose parlor he was thus placed was an *originale* of her time, since most dogs sat on the mantelshelf. Well, china dogs are invading the best

ORIENTAL FURNISHINGS  
Lamps  
Screens Painting  
Old Lacquer Furniture

**YAMANAKA & CO.**  
680 FIFTH AVENUE — NEW YORK  
CHICAGO WASHINGTON

SOLID  
PEWTER  
SCONCE

An early Colonial design in polished finish. Height 10", width 5", projection 3". Wired, pull chain control.

\$10.00 complete  
postpaid.

PETTINGELL-ANDREW  
DESIGNERS—MAKERS—IMPORTERS  
STUDIOS, 378 STUART ST., BOSTON

FOUNTAIN FURNITURE  
IN POMPEIAN STONE

Antique and Modern hand-worked Lamps, Wells, Flower-Holders, etc.

**P. SARTI**

119 East 34th Street New York City

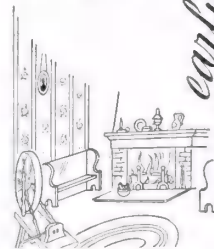
COMMON LAW  
AND THE  
COMMON WELFARE

By William B. Murdock

A famous student of government faces the situation described in the Wickersham Report.

APRIL ATLANTIC MONTHLY

Our NEW 16 x 20 portfolio has just been completed showing an interesting collection of 100 specimens of our authentic Early American, Colonial and Federal Wallpapers, approved by leading decorative authorities. Included are some of the latest discoveries. Wide choice of designs that will add character and distinction to every type of room and home. Modern as well as Colonial. Sun-tested and guaranteed. If you cannot visit our showroom, you may borrow this elaborate portfolio for a deposit of \$2 which will be refunded upon return. Priced 75c to \$2.50 per roll.



**early American WALLPAPERS**

**A.H. JACOBS COMPANY**  
117 West 33rd St. Phone PENNSYLVANIA 6-7131 New York City





## RUSTY WATER

# Junior's best alibi . . .



"I hafta take a bath in all that rust?" . . . It's hard to get Junior to take a bath at any time. Rust in the water only makes it more of an ordeal.

Why tolerate rust? Thousands of home-owners have eliminated and avoided repairs and replacements by installing Anaconda Brass Pipe.

Anaconda Brass Pipe assures a full flow of clear water at all times, and, although its first cost is somewhat more (about \$75 for a usual 7 or 8 room house), this investment for durable pipe has returned many times over by complete freedom from rust and replacements.

Leading plumbing contractors recommend and install Anaconda Brass Pipe. The name "Anaconda"—stamped in every foot of pipe—me-tried pipe—is an identification worth looking for.

Just as Anaconda Brass Pipe saves money, so does Anaconda Copper for sheet metal work, and screens of Anaconda Bronze Wire. Much useful information on the advantages of permanent metals is contained in the booklet, "Copper, Brass and Bronze in the Home." For a free copy address The American Brass Company, General Offices: Waterbury, Connecticut.

## ANACONDA BRASS PIPE

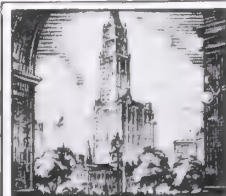
CAN'T RUST



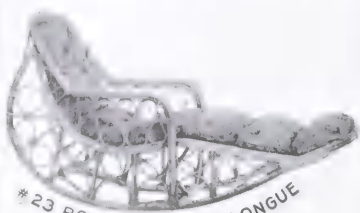
SAVES MONEY



## Window



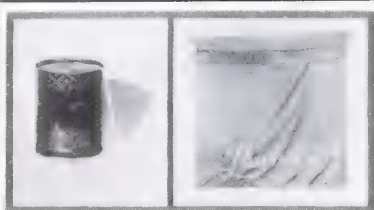
## Shopping

**SUN PARLOR, YACHT,  
TERRACE and  
GARDEN FURNITURE**


Some of our installations: The New Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

**FREE ILLUSTRATED CATALOG**

**Grand Central Wicker Shop Inc.**  
217 East 42 St. New York

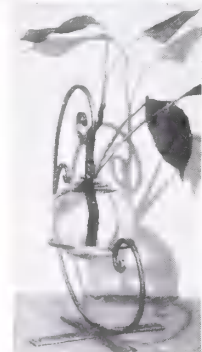

**HANDY FOR THE HOME!**

Don't hunt around for bits of string and rubber bands to tie those little packages. Here is an attractive Japanese designed black and gold string box with a large ball of twine... \$1.25

Your laundry bag can now be beautiful. A tailored gingham bag available in pink, blue, yellow, lavender or white with the word "LAUNDRY" embroidered in any color... \$3.50

Postage Paid by Us

**NEW YORK EXCHANGE  
FOR WOMAN'S WORK**  
541 Madison Avenue New York


**TABLE  
STAND**

of hand-wrought iron holding a crystal Witch Ball for ivy, flowers or gold-fish. New, Spring-like and graceful. Silvery black finish. 13 1/2" high.

**\$3.75**

Express Charges  
Collect

ALICE H. MARKS, 19 East 52nd Street, New York City

**THE BASKART**

Just try trailing this "Baskart" along with you, as you go about your garden, and you will catch each discarded leaf and blossom. It will be sent to you for \$1.00.

**FARM & GARDEN SHOP**  
10 Newbury Street, Boston, Mass.



homes once more, I must tell you, and two of the most engaging I have seen are shown in Figure 12 — perfect reproductions of the old ones, but much smaller in size, these being 3" high. They are of white china with painted gold ribbons around their necks, and a bit of sealing-wax red in the base on which they sit, and they make charming bits for a shelf or mantel given over to frivolities. Sixty cents each, prepaid. — THE GREY SHOP, 732 Flatbush Avenue, Brooklyn, New York.



FIG. 13

THOSE of you who have visited Greece may recognize these silver-trimmed tassels (Figure 13) as being part of the headdress worn by the native women, who often have six or eight of these heavy ornaments hanging down their backs. Imported to this country they make most distinctive bell or electric light pulls, and may also be used as curtain tie backs. They all come with red cords and tassels measuring about a yard in length. The silver is hand wrought and consequently the designs vary, but all are quite as charming as those illustrated. The price is \$5.00 each, postpaid. — FLORENCE NESMITH, 78 Chestnut Street, Boston.

worked in delightful shades of blue, rose, and yellow, with leaves and stems of green. The cloth is

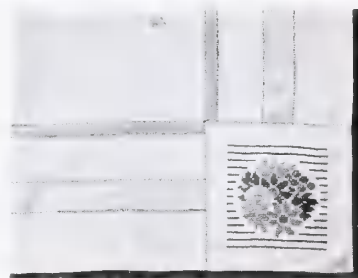
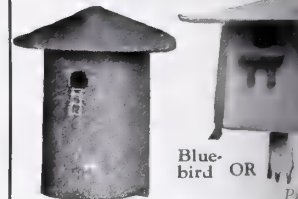


FIG. 14

**Bureau Sets — Handy  
by village folks in  
quaint old Nantucket**


Colors: Blue, green, yellow, lavender  
Cover 13" x 37", Cushion 5" x 5"  
\$6.60 postpaid.

**THE HANDWORK SHOP**  
Women's Educational and Industrial  
264 Boylston Street

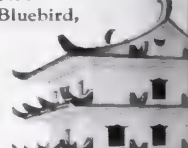
**BIRD HOMES  
of DISTINCTION**


Price \$1.00  
6 for \$5.00

Made of 3/4" w.

For Wren, Bluebird,  
Nuthatch,  
Chickadee

Prices  
F. O. B.  
Peoria



**JAPANESE PAGODA**  
Martin Temple  
Copper roof  
Size 30 1/2" x 12" x 12"  
Catalogue on request

**LEWIS P. KELL**  
R. F. D. 4 Dept. B Peoria, Ill.

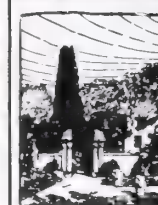
**IMPORTANT to**
**HOME BUILDERS**


Will you be satisfied years from now with the lighting fixtures you put into your new house? You will be if you install *good* fixtures which you can buy most reasonably through Dale's "Direct-to-You" Plan. You'll save the middleman's profit. Investigate now. Ask for photos, stating type of house. Address Dept. No. 2.



**DALE LIGHTING FIXTURE CO., Inc.**  
103 West 13th Street, New York, N. Y.

Established 1884

**INTERIOR DECORATION TRAVEL**


Sailings, June 2  
A delightful and  
tive vacation for  
groups of friends.  
Programs vary  
all interests — Int  
oration, Art, and  
Culture.

England France  
Illustrated cata  
inerary  
**BOSTON SCH  
INTERIOR DEC  
140 Newbury Street, Boston, Mass**

The picture, not of Ru  
but of the Russian so

**THE RELIGIO  
OF COMMUNIS**

By Reinhold Niebuhr

who holds up a mirror  
which does not distort

in

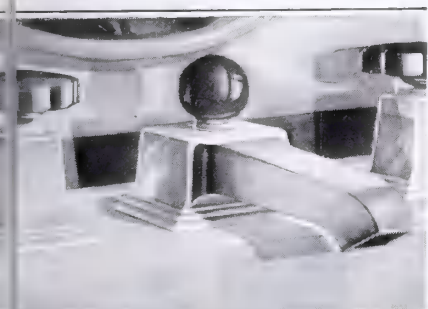
THE APRIL ATLANTIC MON  
40c a copy at newsstands





NEO-CLASSIC DESIGN; PEMBROKE MODEL, IN A DIRECTOIRE SETTING

# NEO-CLASSIC



SETTINGS OF HARMONIOUS DESIGN

The first of a series of new plumbing fixture designs of unexpected decorative value, functionally correct, architecturally harmonious and presenting greater opportunities for interesting ensembles.... Neo-Classic fixtures have all the refreshing simplicity of modern design, yet remain essentially classic. They are suitable in period backgrounds and in the most adventurous modern settings.... For all their decorative value the Neo-Classic designs are priced as reasonably as the designs of yesterday. They are available in each of the nine "Standard" colors and in white; in regular enamel and "Standard" Acid-Resisting Enamel.... You are invited to visit a "Standard" Showroom to see these distinctive designs and to write for a copy of the book "Standard" Plumbing Fixtures for the Home.

**Standard Sanitary Mfg. Co.** 106 SIXTH STREET, PITTSBURGH

DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

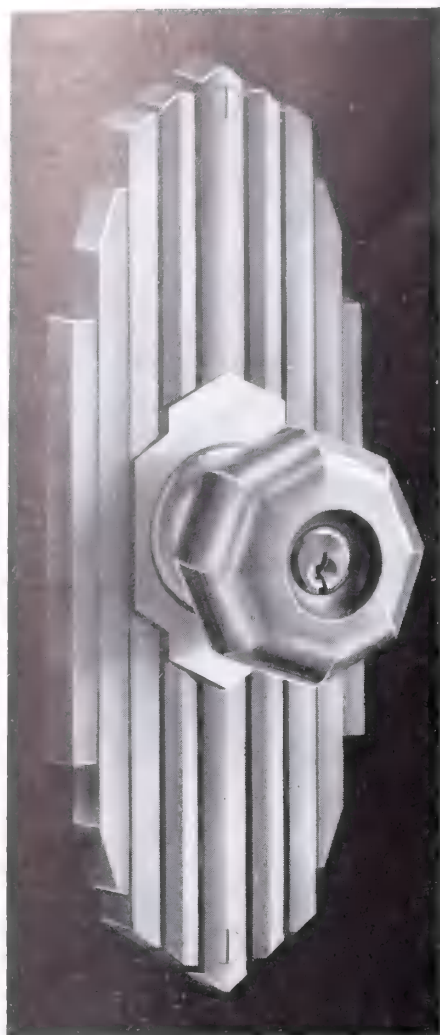
**"Standard"**  
PLUMBING FIXTURES



NEO-CLASSIC DESIGN; PEMBROKE MODEL, IN A MODERN SETTING



# EXCLUSIVE DESIGNS BY RUSSWIN



½ ACTUAL SIZE

In the creation of modern hardware for monumental office buildings, municipal and public structures, RUSSWIN keeps pace with all that is new and authentic in architectural thought and design. Enriched by almost a century of intensive creative experience, RUSSWIN is today the acknowledged originator of hardware in the modern school... hardware that is distinctive in its expression of good taste, striking appearance and true individuality. In addition, RUSSWIN hardware... made of the finest base metals, brass or bronze... gives a life-time of satisfaction and trouble-free service. The design shown is one of the latest RUSSWIN creations in the modern spirit.

## MODERN

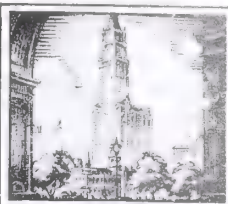


For the architect's  
ience, RUSSWIN h  
is illustrated and d  
in Sweet's Catalog  
Pages C-3700; C-37



# Window

# Shopping



## Y HOLDER

Picture this lovely wrought iron picture holder with its 6 inch bowl of amber, amethyst or blue sunflower and drooping graceful ivy in the window of your favorite room. 15" high, 13" wide. \$5.

For Spring catalogue "B".  
Very prepaid within 100 miles.  
Orders beyond, charges collect.

## new yorkers

57th St.  
New York, N.Y.



Division of Hammacher, Schlemmer

## REFUL TOWELS

\$12.50 the dozen

Pastel colored Linen Guest Towels in diamond pattern 14x21—Rose, Gold, Green and Peach. Matching hand embroidered initials included.

Leaflet H. on request

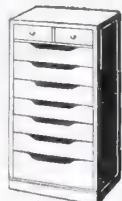
84 North Avenue  
New Rochelle, N. Y.

OUR NEW  
spring line of  
unfinished  
furniture is  
ready for your  
inspection.

CLORTONE  
FURNITURE SHOPS, INC.  
KINGTON AVE., N. Y.

S the CLOSET SIZE

Specialists in  
Sewing Equipment  
for home and travel  
PHILIP HALL  
38 E. 49th St.  
New York



in the April Atlantic  
LA ROCHE'S new novel  
H'S FORTUNE

with all its turbulent White-  
i. Renny Wakefield, Ernest.  
their destinies with all the  
quality of their untamed in-  
turies.  
a copy at newsstands

priced at \$5.00, prepaid, and the cotton for working requires twelve skeins of D. M. C. Perle Cotton at 10 cents per skein, the whole costing \$6.20, prepaid. — T. E. DOELGER & COMPANY, 26 West 40th Street, N. Y. C.

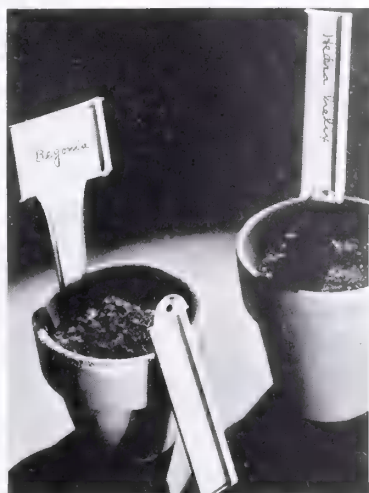


FIG. 15

I SEIZED upon these plant labels (Figure 15) the moment I spied them, as, while they are not strictly beautiful, they are what the modernists would call 'functional' and are just the sort of practical accessory every real gardener appreciates. They come from England and are made of metal painted white so that you can write whatever names you like on them, and as the writing is easily erased you can use them over and over again. Best of all there is a little piece of glass which slips over the name, protecting it from the rain which so

often obliterates important labels. The tall slim label measures 6" in height and the tall stout one 4 1/2", each costing \$1.25 a dozen, postpaid. The smaller one, designed to hang on rose bushes, measures 3 1/2" and costs 75 cents a dozen, postpaid. — THE CARRY-ON SHOP, 65 Charles Street, Boston.

HAVE you ever — but of course you have — packed a bag or two for a week-end, only to lose your temper when you tried to find room for the very necessary toilet preparations — the box of powder, the jars of cream, and bottles of your favorite lotions? All at once they seem twice their ordinary size, and you wish they would shrink, like Alice in Wonderland. The little case in Figure 16 which rejoices in the name of 'Treasurette' is the answer to the problem. It is as attractive as a jewel case, and is made in several different leathers — Morocco calf, ecrasse, and pigskin, in all daytime



FIG. 16

for Garden, Sun  
Room or Interior—

Established  
1810



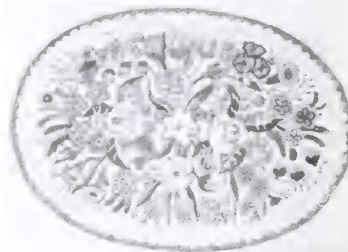
Choose from the hundreds of Galloway productions; Jars, Bird Baths, Sun Dials, Benches, etc. Executed in high-fired enduring Terra Cotta with understanding and craftsmanship; the result of a century's experience.

Catalog  
upon request

GALLOWAY POTTERY

3220 Walnut Street, Philadelphia, Pa.

## CAPE COD HOOKED RUG



Floral—Oval 37" by 27"

As you know Cape Cod Hooked Rugs are utterly unlike any other modern hooked rugs. They are finer than many antiques and made in exactly the same way with an old fashioned hand hook, here on Cape Cod by New England women who have hooked since girlhood. They cannot pull out or fade and improve with hard usage. Rug shown designed by Elizabeth Waugh. It was inspired by finest antique designs. Its soft colors harmonize with aristocratic surroundings. Comes in six backgrounds: Japanese-black, Golden-tan, Wedgwood-blue, Apple-green, Orchid-violet, or Ashes-of-Roses. Price \$14.75 (very special price for genuine Cape Cod Hooked Rug).

May be specially ordered to match  
sample of your chintz for \$3.00 extra

HOOKED RUG SHOP  
Provincetown, Cape Cod, Massachusetts



## THEIR OWN STUDY

Comfortable, sturdy pieces beautiful in their simplicity, made by the finest craftsmen.

CHILDREN'S PERIOD  
FURNITURE, INC.

221 East 38th Street New York  
Write for circular, "H1"

ROYAL  
COPENHAGEN  
PORCELAIN  
INCORPORATED

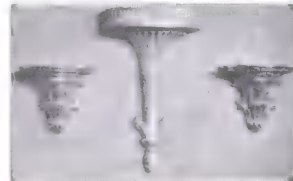
155 West 57th St., New York City  
London, Copenhagen, Paris, Berlin  
The ultimate in home beauty for 1931 will be found in the artistic grace of Royal Copenhagen Porcelain. The latest figurines, vases, lamps, dinnerware and other exquisite pieces are now on display.

Moderately Priced



Genuine Royal Copenhagen Porcelain bears imprint of three blue lines.

## WALL BRACKETS



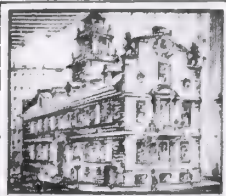
Various Gold brackets 13" long, 3 1/4" deep, 7" wide; \$10 per pair. Antique Silver brackets 5 1/2" high, 6" wide, 3 1/4" deep; \$7 per pair. Postpaid.

Helen Davis

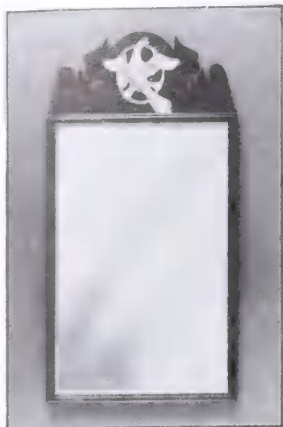
12 Newbury St. Boston, Mass.



## Window



## Shopping



## Mahogany and Gold Mirror

Consider our No. 1295 handmade mirror with Phoenix bird ornament, carved by hand, for use over your console table or radio. The measurements are 30" x 15 1/2", mirror plate 21 1/2" x 13 3/4". Price \$25.00.

Send for Mirror Folio M-1 for other illustrations

## FOSTER BROTHERS

4 Park Square, Boston, and Arlington, Mass.

## BENCH TABLE



As quaint as a settle — and far more useful. Two big drawers — a seat for two — a spacious living room table.

Solid Maple, handrubbed to a dull finish. Top 52" x 28"; height (top down) 28"; (top up) 49". **\$37.50**

Loose cushion in gay chintz. . . . **\$10.00**

## SOMERSET SHOPS

43 Water Street Fairfield, Maine  
Boston Shop — 144 Newbury St.



## DISTINCTIVE LINGERIE RIBBONS

Smartly boxed in assorted colors

Unusual gift — Very handy for travel — Useful in the home — Exceptional value. Check with order.

Postage prepaid in U.S.A., \$1.00

PRISCILLA BRAID COMPANY  
Dept. H. B., P.O. Box 173, Central Falls, R. I.

## LET US RESTORE

that precious piece of china, glass, ivory, silver, pewter or bronze. We have specialized since 1877.  
H. SUMMERS & SON  
88 Charles Street Boston, Mass.

colors, and in pastels to harmonize with any costume. The inside is lined with moire, with a mirror in the cover, and there are compartments into which fit two miniature boxes of Elizabeth Arden powder, three bottles with gold tops filled with lotions, and three miniature jars of cleansing cream and skin food — just enough for a week-end. The case is a convenient size, 5 1/2" x 3", and 3 1/4" deep. Complete, the prices are \$16.50 for the pigskin and ecru leather, and \$18.50 for the Morocco calf, prepaid. — ELIZABETH ARDEN, 681 Fifth Avenue, N. Y. C.

HAVE you a 'difficult' wall space in your house which, empty, seems like an aching void, and which is just too small or in the wrong part of the room to take a picture or mirror? A hanging bookshelf is often the very thing to correct the situation; and the little shelf in Figure 17 is ideal for this purpose. It comes from a shop which makes a specialty of handmade furniture; and this



FIG. 17

particular shelf is made in walnut, mahogany, or maple, with the old type of joining and beautifully finished. Such a little shelf looks charming with a few books and vase of flowers. The shelf is 17" x 20" and costs \$15.00, express collect. — VAL-KILL SHOP, Hyde Park, Dutchess County, New York.



FIG. 18

IF you are a lover of flowers who believes that the slender green stems should be seen and enjoyed as well as the blossoms, you will be delighted, I think, with the beautiful crystal glasses in Figure 18, for they show a few flowers to perfection. I saw them first on either end of a mantelshelf, with three lovely Maréchal Niel roses in each, and I could n't resist them. They are copies of old whiskey glasses, made in a day and age when gentlemen were prodigious quaffers, and are heavily engraved with a classic design of clusters of grapes and leaves. They are 5" tall and cost \$10.00 each, express collect. — SOMERVILLE & MCCREADY, INC., 625 Madison Avenue, N. Y. C.

Sack  
Reproduction  
BATTERSEA KNOBS

HERE is a splendid example of Sack craftsmanship in antique reproduction. This Battersea knob of antique brass is exquisite in coloring, and true to tradition in design. It may be used as a mirror knob, and as a curtain tie-back. The picture is painted on porcelain, bound by an antique brass rim. Diameter of the face, 1 7/8 in. Length of shank, 1 3/4 in. Priced \$6 the pair, postpaid, if your dealer cannot supply.

Write for illustrated catalogue of Sack reproduction fixtures

I. SACK CABINET HARDWARE CO.  
85-89 Charles St., Boston — 658 Lexington Ave., New York

Carr Craft Pewter  
Wall Sconces

for \$5.00 a pair

The pine-panelled stairway bedroom under the eaves, the row candle-lit hall, the cozy house dining room — all set off of homelike charm into these pewter sconces gracefully. They make ideal gifts or prizes, having the true distinction of all high quality pewter reasonably priced. Easy to install — simply hang an ordinary. Ask for the Carr Craft Pewter Sconces No. 3251 at your favorite shop, or order from us enclosing check or money order.

M. W. CARR & COMPANY,  
Dept. H-4, West Somerville, Mass.

## ★ Carr Craft

GIFTS OF CHARACTER IN METAL

## Here I Am! Coo

The Lucky Bird  
1931 Bridge  
Prize

I'LL never annoy you with my singing, but my gay plumed tail and my golden complexion will keep me in the foreground. And the man of the house will find my plumage useful for cleaning his favorite pipe. \$1 will bring you together with a catalog of interesting favors, prizes and gifts for both men and women.



POHLSON-Pawtucket, Inc.  
Established 1895

## Cast Iron Novelties for Decoration



## NEW AND SMART

This stylish Russian Wolfhound is our newest number. Painted in true colors, a most beautiful and striking ornament meeting with remarkable favor everywhere. New features of merit are constantly being added to the NATIONAL Line. Send for our catalog. Special discount to volume buyers.

NATIONAL FOUNDRY  
Whitman, Mass.

Let Window Shopping  
Shop for You  
Save your time and energy



# KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART  
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



EARLY ENGLISH OAK FURNITURE, *by* KENSINGTON

## The Unsurpassed Livable Quality of Early English Oak Furniture —and its Appropriateness in the American Home

**T**HE sense of spontaneity in design and the soundness of its frank construction, which complements so satisfyingly the sturdy character of the oak, give to early English furniture an enduring interest and an unsurpassed livable quality. For traditional reasons and because it is so expressive of Anglo-Saxon character, it finds a natural place in our American homes.

Kensington reproductions not only reflect a sincere appreciation of the spirit of the style but also retain, through the old-time hand processes of the Kensington craftsmen, the character and the decorative quality of old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

*The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer*

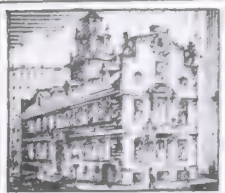
  
**KENSINGTON MFG COMPANY**  
 MANUFACTURERS  
 DECORATIVE FURNITURE  
 NEW YORK

*Write for illustrated Booklet B and pamphlet, "How Kensington Furniture May Be Purchased"*

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR



## Window



## Shopping

Individual  
Weather Vanes  
and Signs

to order from photo, sketch or description with residence, camp, stable, kennel or owner's name silhouetted as above. Made any size. We use non-rusting metal; suitable thickness; well coated; finished black. Vanes mounted on steel ball bearing and include pole and four pointers. Stock designs of any breed of dog. Average shipping weight 10 lbs. Sent express collect.

Write for folder of other items  
It's Thrifty to Shop by Mail

## Ye Iron Shoppe

Owned and Operated by E. T. Ryan Iron Works, Inc.  
250 Boylston Street Boston, Mass.



The One Hoss Shay  
15 3/4" x 8 1/2" \$20



Drinking Horse  
40" x 18"  
Without name \$28  
With name \$33



CARLYLE  
31 Avenue St.  
Sign (21" x 16")  
Your Name (cut or painted) complete with bracket \$38



CHILDREN  
DRIVE SLOWLY  
Sign (21" x 16")  
lettering in white, complete with bracket \$35

ALL of you who have gardens and at the same time cigarette-smoking members of the family and guests will sympathize with a young woman I know who has been dubbed 'Craig's Wife'—after the passionately orderly lady in the play—because she objects to cigarette ends being tossed about outdoors. And I'm sure you will hail with cheers, as I did, this solemn pelican (Figure 19), for his sole object in life is to remind the smokers that his capacious bill

stands open to receive untidy ends of cigarettes. In fact he has a slightly reproachful look which is very efficacious, but when no one is smoking he relaxes and his bill closes. This excellent bird manages to be very decorative, too; he is made of wrought iron, is 32" high and very solid, and he guarantees to make your summer pleasanter by eliminating at least one worry. Price, \$20.00, express collect. — THE REED SHOP, INC., 117 East 57th Street, N. Y. C.

I, for one, am glad that silver lustre is once more coming into its own, for aside from the interest which accrues to it in connection with the current enthusiasm for Victorian accessories, it fits in beautifully with modern schemes of decoration in which the play of light on lustrous surfaces is so

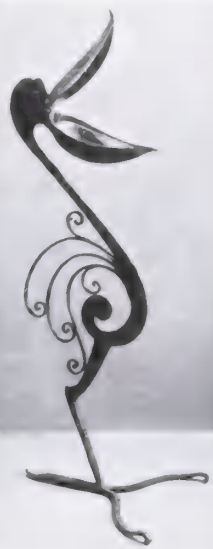


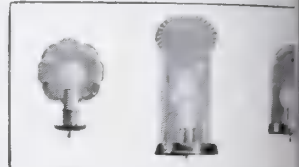
FIG. 19

FOR the spring luncheon table there is nothing so fresh and inviting in appearance as sheer linen, and the newest of this type is Italian altar linen, known as *Bisso*. The cloth shown in Figure 21 is unusually lovely, I think, in an off-white, with delicate Italian embroidery and hemstitching in squares around the border and in



FIG. 20

important. So I was especially pleased when I discovered the silver lustre jar in Figure 20. Practically speaking, it is intended as a candy jar, but it occurs to me that these jars would make charming decorations, used in pairs, with or without the covers. The shape and proportions are really lovely; it is 7 1/2" high, the top 6" in diameter, and it is priced amazingly low — \$3.00, express collect. — PITT PEIRI, 378 Delaware Avenue, Buffalo, New York.

EARLY  
AMERICAN REPLIC

To those who love the quiet charm of Early American pieces and delight in sturdy excellence, these reproductions of fine old originals revive with fidelity the decorative influence of the day.

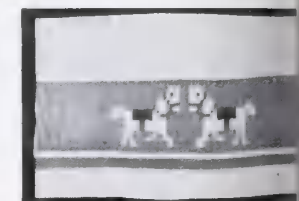
All are carefully fashioned by hand after the manner of the early craftsman and are available in pewter, brass, or tin. A wide range which assures collector of related pieces, a metal adapted to give satisfaction.

Supplied with or without ornate attachments at moderate prices. See illustrated catalogue.

## INDUSTRIAL ART

Display Rooms at 65 Beacon Street and at Charles

39M No. Bennet Street Boston



## BIBS FOR THE BABY

White mercerized bibs whose gay borders picture horses, elephants or birds have a strong appeal for the discriminating baby. 6 for \$6.50 or \$1.25 each — f

## THE BLIND HANDICR

39 NEWBURY ST. BOSTON.

## Pewter

RARE, old pewter, exactly reproduced by painstaking New England craftsmen. The quaint curves and easy grace of the satin sheen of priceless museum pieces. Surprisingly inexpensive.

Write for beautifully illustrated catalog — f  
Old Colony Pewter Makers  
99-H Mt. Vernon Street Boston.

## SEPPALA:

## Alaskan Dog Drive

By Elizabeth M. Ricker

A fascinating story of the famous Norseman and his teams of Alaskan huskies, heroes of many adventures. "Enough wild and thrilling yarns in it to furnish plots for many a story or movie picture," says the *New York Times*.

25 Illustrations — \$3.00

## AN ATLANTIC BOOK

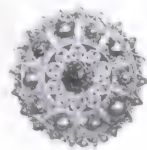
Published by Little, Brown & Company



## FLORA MacDONALD, INC.

Eleanor Frazer

INTERIOR DECORATION AND FURNISHINGS  
30 Newbury Street Boston



## FLORENCE NESMITH

Foreign Antiques  
78 Chestnut Street  
Boston, Mass.  
and  
138 Market Street  
Lowell, Mass.

SILVER Gilt Pins from Thessaly, worn by Greek Peasants on their gay costumes — 2 1/4" to 2 1/2" diam. — charming as curtain tie-backs, tops of small boxes, hat or belt buckles. \$2.25 each or \$4.25 a pair, postpaid.

## SUMMER TWEEDS

Light in weight and color  
Authentic Handwoven Irish Woolens  
CAROL H. HARRIS, Designer, 53 Green St., Boston



CANDLESTAND of wrought iron, designed and executed in the Perin forges for the country house. Height, 19 inches; width, 15 1/2 inches.

Write for illustrated catalog of Iron Furniture, mentioning name of your decorator or furniture dealer.

## PERIN'S, Ltd.

WHOLESALE ONLY

Importers of Antiques, and Manufacturers of Fine Metal, Wooden and Upholstered Furniture

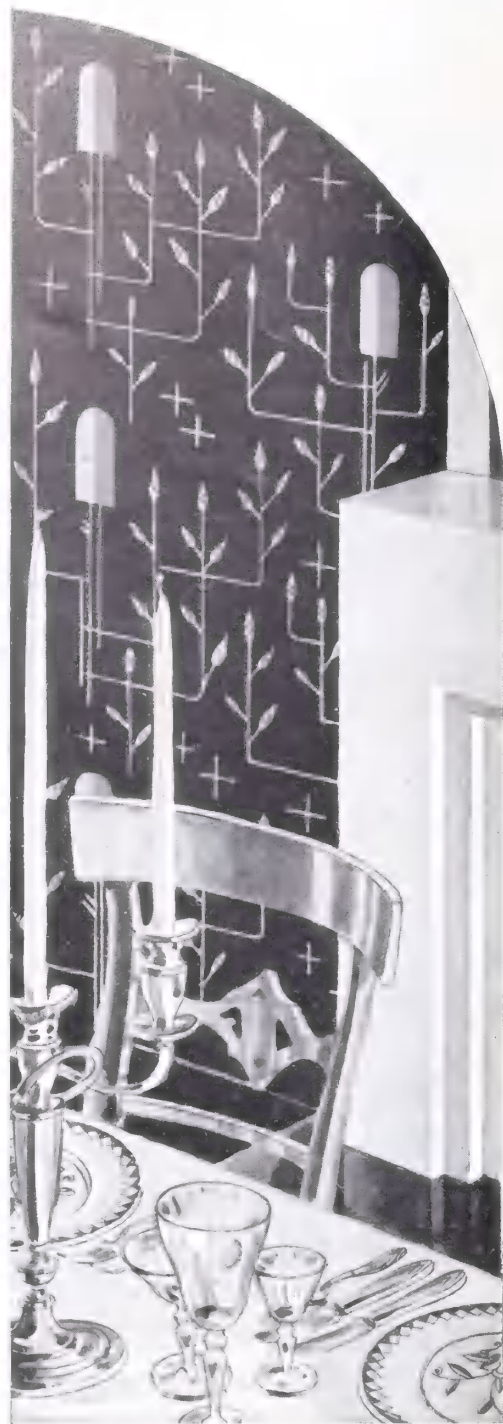
PASADENA & CALIFORNIA  
San Francisco Showroom . 220 Post St.



# GAILY *you'll dine- if your walls are gay*

How often a dinner party has been carried to success by the atmosphere of a charming dining room. The sheen of napery . . . the gleam of silver . . . the sparkle of glass . . . against a background made lovely by just the right wallpaper. And how often a dull and dowdy room has condemned parties to mediocrity.

Sometimes the dining room is the most difficult room in the house. But in a skillfully chosen wallpaper lies unexpected magic. Artfully it reveals new beauties, conceals old ugliness, turns faults into virtues. That low ceiling takes on character . . . the lack of light is balanced by just the right color harmonies . . . while clumsy furniture borrows elegance from a graceful design. And your whole room is transformed, like Cinderella arrayed for the ball.



## THE WALLPAPER ASSOCIATION

There is an infinite variety of wallpapers . . . and just as different is their effect on the appearance of your room. So to help you The Wallpaper Association has published a handbook which contains almost everything you need to know about decorating with wallpaper. This interesting new book is called, "Improve it with Wallpaper." It comes to you for 10¢ and with it you obtain the right to free advice at all times on your own individual decorating problems.

THE WALLPAPER ASSOCIATION  
10 East 10th Street  
New York

Please send me your book, "Improve it with Wallpaper." I enclose 10c.

Name \_\_\_\_\_

Address \_\_\_\_\_

My Wallpaper Dealer's Name \_\_\_\_\_



## Window



## Shopping

*A Valentine Reproduction*Colonial  
Post  
Rocker

Period 1820 Built of the highest grade solid mahogany and best grade of other materials throughout. All hair filled. Posts are nicely turned. This rocker, in addition to being attractive, is unusually comfortable. Size: height from floor to top center of back 38 in., depth of seat 20 in.

No. 317 — Price \$60.00

Portfolio of 250 True Reproductions sent postpaid for \$2.00

**H.C. Valentine & Co.**  
—Antiques—

207-209 EAST FRANKLIN STREET  
Richmond, Va.

**TILES**—with a  
host of uses —

Brightly colored, glazed tiles for your living room or sun porch, under hot plates, or as fireplace tiles. 6 in. square, weatherproof, they come with rubber feet, and brass ring. Sent postpaid. Cash or check with order.

**\$1.25 each**

Order by name:  
Ship and Moon (illus.)  
Palms and Moon  
House on Hill  
Sea Gulls  
Bok Bird Tower  
(in Florida)

**MALCOLM'S**

The House and Garden Store

524 N. Charles St. Baltimore, Md.

**HAND TURNED SPOOL BEDS**

Beautiful  
in design  
and  
workman-  
ship

Booklet  
on request

E. E. BURROUGHS CO., Conway, S. C.

**LANTERN**  
Hand Engraved  
with Eagle or Ship

May be had as shown or with side bracket or ceiling plate. In brass, copper, or pewter finish. 14" high, 6 1/2" diameter. \$15.75.

Express Paid.  
Send for catalogue.

Robert Leavitt  
44 River St.  
Boston Mass.

**"DESSERTS"**

By ALICE BRADLEY

674 Recipes for Hot, Cold and Frozen Desserts. Price \$2.00 in all bookstores

M. BARROWS & CO., BOSTON

the centre panel. The napkins are finished with a double row of hem-stitching, and in one corner of each

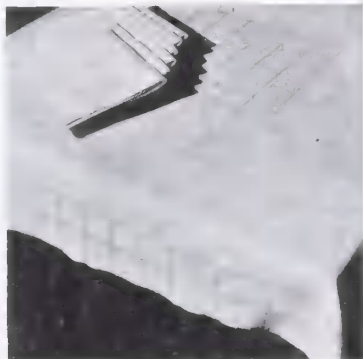


FIG. 21

are three embroidered squares. It looks particularly attractive on a table with a dark glossy surface which slightly shows through the sheerness of the linen, and with spring flowers as a centrepiece. The cloth is 45" square and costs \$12.25, postpaid, and the napkins, which are 14" square, are \$5.25 for six, postpaid. — REMINGTON P. FAIRLAMB, 717 Madison Avenue, N. Y. C.

If you have a chest of drawers which only needs a mirror above to make it doubly useful, here is the very thing, for the mirror and stand in Figure 22 may be had, unfinished or finished in maple, walnut, or mahogany, or painted to fit in with any color scheme. It is a fine reproduction of an old piece, made of maple, with an excellent piece of glass in the mirror, four ball feet, and a drawer to hold

the many small articles which, if left on top of a dressing table, give it a cluttered look. It is 22 1/2" high, from the feet to the top of the mirror; the width of the base is 17 1/4", the drawer 3" deep, and the mirror itself measures 9 1/2" x 15 1/2". It is reasonably priced, too, costing \$12.00 unfinished, or \$15.00 finished, express collect. — PURITAN FURNITURE SHOPS, INC., 213 Lexington Avenue, N. Y. C.



FIG. 22

If I could choose just one dish with which to be cast away on a desert island I think I should choose the pewter platter shown in Figure 23, because it seems to have a greater variety of uses than any other one dish I know of, and there is scarcely a meal where it cannot be utilized. Made of the best pewter obtainable and finished by hand, it has the patina of really old pieces and is, in fact, a copy of a very old platter. In



Inlaid Variegated Slate  
Garden Seats and Tables

HENRY R. FELL COMPANY, Trenton, New Jersey

**Walter D. Edmonds' THE BIG BARN**  
A Tale of New York State in Civil War Days

"The author deserves praise of an unstinted sort for his ability to create life-like dialogue and to enter into his characters with the eagerness to understand their frailties which is characteristic of Galsworthy." — NEW YORK TIMES

"He is doing his full share toward transcribing the lore of a dying and picturesque past in terms of lively interest and racy idiom." — NEW YORK HERALD TRIBUNE

\$2.00 at all booksellers

AN ATLANTIC NOVEL Published by Little, Brown & Company

"Order Through  
Your Neighbor-  
hood Shop...  
or Direct."

No. 1092  
Jar and Saucer,  
complete —

**\$2.50**

Postpaid  
in U. S. A.

**New Strawberry  
find New Uses**

Now comes a small (7" high) 6-p. Strawberry Jar to be planted interior as well as porch and garden decoration. Made of "Sunset" Pottery with matching stain in choice of Ivory with Blue, quince Green, Orange Red; Pea Blue and Robin's Egg Blue shades.

**The Treasure Chest**  
Asheville, North Carolina

Originators of AUNT NANCY  
•HAND HOOKED RUGS

**Setting-Up Ex-  
ercises for Your Face**  
Lift Sagging Muscles  
Remove Double Chin

Kathryn Murray's 5-Minute Facial Exercises, by which flabby, drooping muscles banish crow's-feet, sagging cheeks, shallow complexion and restore in a safe, natural bloom and animation. No massage — no strapping — no skill required. Guaranteed successful use. Mailed in plain envelope today. KATHRYN MURRAY, Suite 484, 5 So. Dearborn, Chicago.

**Learn to be a  
LANDSCAPE ARCHITECT**

At home, by mail. Big fees for healthful work. Experts earn \$200 a week. You can learn. Write today. AMERICAN LANDSCAPE ARCHITECT, 15A Plymouth Bl., Des Moines, Ia.

**Mazo de la Roche  
PORTRAIT OF A**

The Chicago Tribune calls it "One of the most beautiful things ever been written about man's understanding dumb servant."

According to the Boston Herald "A noteworthy addition to the large literature on this subject."

Says the New York World "Richly sentimental, filled with woman's love for the little terrier tail and paws were never quiet."

AN ATLANTIC BOOK

\$2.50

Published by Little, Brown and Company



duction of an unretouched  
graph—looking onto the terrace  
of Arden Wood Sanitarium  
gh windows glazed with  
Owens-Ford "A" quality glass.  
Wood Sanitarium, San  
isco; Henry H. Gutterson, Archi-  
Glazed throughout with  
Owens-Ford "A" quality glass



# Beautiful **WINDOWS** enhance the charm of your home

In planning any type of building it is essential that special attention be given to the windows, for the attractiveness of a building often rests on the beauty of its windows. And most important in the fitting of windows is the matter of glass . . . The fact that architects and home builders have accorded an overwhelming preference to Libbey-Owens-Ford Glass for over fourteen years may well be your guide in the selection of window glass . . . You can be certain that the windows in your home will add everything possible in the way of charm and beauty by specifying Libbey-Owens-Ford "A" quality glass. The familiar L·O·F label that appears on each light identifies a product nationally acclaimed for its rich, sparkling lustre of rare permanent beauty, true flatness, and exceptional clearness.



LIBBEY-OWENS-FORD GLASS CO.  
TOLEDO, OHIO

Manufacturers of Polished Plate Glass; Flat Drawn Clear Sheet Glass; Safety Glass—and distributors of Figured and Wired Glass manufactured by Blue Ridge Glass Corporation

## LIBBEY · OWENS · FORD

# flat drawn clear SHEET GLASS



## Window



## Shopping



A PLEASING hand wrought iron Table Lamp in old iron finish. Executed in true guild craftsmanship and authenticity. This Lamp, along with other equally merited fixtures, may be obtained through your better dealer. If he does not display them, write us direct.

**JAMES R. MARSH & CO.**  
ESSEX FELLS NEW JERSEY  
Wrought Iron Lighting Fixtures  
New York Show Room, 101 Park Ave.



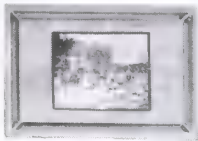
### HABITANT

America's Pioneer Furniture  
CADILLAC SETTEE

With hand-peeled spindles, arms, and legs tightly tenoned into hand-hewn and planed pine slabs which have been rubbed to mirror smoothness. Early American Pine finish. For country home, club, or garden. No. 603-48, 48" long, \$25. No. 603-72, 72" long, \$35, including delivery east of the Rockies.

Send 10¢ postage for complete catalog of Habitant Furniture

**HABITANT SHOPS**  
802 Jefferson St., Bay City, Michigan



Size 25"x17"



Habitat 20" Top 18"x17"

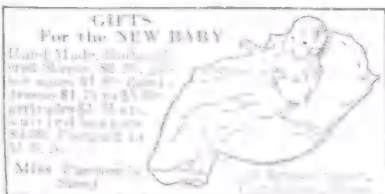
#### STURDY AND ATTRACTIVE LUGGAGE RACKS

Convert them into perfect Coffee Tables with this Beautiful Tray

Tray in Genuine Maple. Walnut or Mahogany \$3.00. The rack in Early American Maple, Walnut or Mahogany finish, \$3.50.

Unfinished, \$2.50. We pay express charges when check accompanies order.

Moul Manufacturing Co. Hanover, Pa.



#### GIFTS For the NEW BABY

Hand Made, Hand Finished. Cradle \$12.50. Cot \$10.00. Bassinet \$8.00. Stroller \$15.00. High Chair \$12.50. Rocking Chair \$15.00. All prices include shipping and handling charges. Write for full catalog.

Miss Margaret L. H. S. A.

size it is 11" x 14", just right for serving the small or medium-sized family with bacon and eggs for

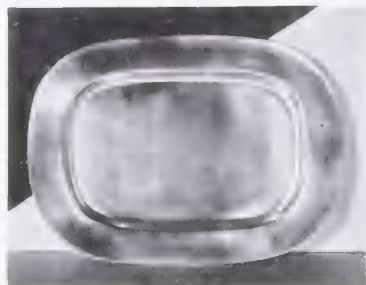


FIG. 23

breakfast, croquettes for lunch, and steak for dinner. And in addition to its various uses as a platter, its flat bottom makes it equally serviceable between meals in the rôle of a well-balanced tray. The

price is as attractive as the platter — \$9.75, postpaid. — OLD COLONY Pewter Makers, 99 Mount Vernon Street, Boston.

THE two French prints in Figure 24, made from old plates, are after Boucher; and they have been framed in a new and attractive manner. No glass is used; the print is matted, and print and mat varnished, which gives the whole thing a very antique appearance and brings out the subtle colors so characteristic of old French prints. The frames are of black wood and the size of the picture, matted and framed, is 11½" x 15½". Each costs \$6.00, postpaid east of the Mississippi. — A. L. DIAMENT & COMPANY, 101 Park Avenue, N. Y. C.



FIG. 24

*Mary Jackson Lee*

#### REPRODUCTIONS IN BRASS · · · COPPER · · · PEWTER · · · IRON

ANTIQUES AND



#### Unique!

No. HC660 — The pride of your flower bed will preen themselves in graceful attitude in this Russian copper flower jug. It is an exact reproduction of an original shape and is hand made. Stands 9" high and is very cleverly executed. \$5.75 Express collect

#### B. PALESCHUCK

"The House of Metal Ware"  
22 Allen Street New York City  
Send for catalog H35

#### A SCIENTIST TURNS POET

By Julian Huxley

Grandson of the scientist, Thomas Huxley, so firm in the faith of science.

HERE is the creed of a scientist in verse, original as discovery and intense as scientific experiment. Energy, Matter, Ego, Super-ego — these he apostrophizes with a poet's fervor.

In the April *Atlantic Monthly*

40c a copy at newsstands

## Every Home Lover should own This Book

It is a brief, authentic, easy-to-read history of period furniture styles that will acquaint the novice with the origin, designs, and decorative motifs and details, found on present day furniture. An absorbing story touching upon the social, political and influences of many countries, the influence of the master designers works. Contains 154 pages, 30 color glossary and chronology. Fully illustrated. Handsomely bound and printed. gift. A ready reference for the decorator, and student. Highly Fifth edition. Price barely covers postage.

**CENTURY FURNITURE CO.**  
54-D Logan St., Grand Rapids

## IF YOU LOVE TO MAKE BEAUTIFUL THINGS

### MAKE MONEY AT HOME

Decorate lamp shades, tint greeting cards, make button, hook rugs, etc. We furnish complete instructions and all materials. A few dollars starts you. A fascinating, profitable vacation for cultured women. We place finished articles on sale in exclusive Hollywood store. Absolutely nothing for you to sell. Our booklet explains all. It is FREE. Write today.

**HOLLYWOOD STUDIO STORE**  
5144 HOLLYWOOD BOULEVARD  
HOLLYWOOD CALIFORNIA

## Stops Slipping in Bath

Fits in bottom of tub. vacuum cups mold to make it nonskid. Rubber, attractive, beautiful colors — White, Orchid, Blue, etc. House Furnishing.

ware stores. Circular Free.  
**FOOTSURE CO., INC.**  
N-40, 407 East Pico St.  
Los Angeles, Calif.

## \$10,000 IN CASH

for the most interesting and distinctive novel submitted before

FEBRUARY 1, 1932  
is offered jointly by  
**THE ATLANTIC MONTHLY PRESS**  
and  
**LITTLE, BROWN AND COMPANY**

FOR FOLDER WITH PARTICULARS, A NOVEL COMPETITION, ATLANTIC MONTHLY PRESS, 100 ARLINGTON STREET, BOSTON, MA.

Judged by the editorial of the Atlantic Monthly Press



# Announcing VELTONE the New floor



**Elsie Sloan Farley**  
prominent New York Decorator, chose one of the new Veltone when designing this distinctive living room. "Zanzibar" Pattern No. 2951.

To give you a new floor, more beautiful than surface which ever felt the tread of your feet... to produce, almost magically, a soft, carpeted effect in a modern, sanitary flooring. That is what we set out to do. And did. The result is Veltone.

Veltone fills your room like a rich, soft carpet—the finest broadloom carpet—an unbroken flow of mellow color from wall to wall. There are no tiles in this unique flooring, no violent contrasts, nothing to disturb the harmonious color rhythms. When laid, it is apparently seamless.

And Veltone brings you beauty never found in carpeting—the beauty of infinite variety. Every yard has its own personality—a beautiful individuality in color blending.

Here, then, is a "floor for reflooring" that thousands of American homes have been waiting for. Picture it in your living room—splendid background for scatter rugs. Or in your dining room, laid right over the old, scarred floor. Imagine Veltone in your bedroom—warm, cheerful, intimate—rejuvenating the entire room.

Veltone is a \*Sealex Product now on display in leading department, furniture and linoleum stores. See it for yourself. Its beauty is too alive to be captured by anything but the human eye. See Veltone today!

"CAPRI"—Sealex Linoleum No. 7381



## SEALEX

REG. U. S. PAT. OFF.

### LINOLEUM FLOORS



"MAYFAIR"—Sealex Linoleum No. 3216



"MARCO"—Sealex Embossed Linoleum No. 3532



\*SEALEX is not just another linoleum. It is the modernized linoleum. Modernized in finish—for its surface is spot-proof, stain-proof, easily cleaned. Modernized in design, too—for whatever you desire, in color or pattern, Sealex has.

Do not confuse Sealex Linoleum with printed flooring fabrics. Sealex is a genuine inlaid linoleum. For lasting beauty and permanent satisfaction—make Sealex your choice. Surprisingly reasonable in price.

CONGOLEUM-NAIRN, INC.  
Gen'l. Off.: KEARNY, NEW JERSEY

DESIGNED-TO-ORDER FLOORS—may assume practically any design you may desire. Colors can be artfully combined—unusual symbols can be incorporated. We will gladly furnish names of firms equipped to install made-to-order Sealex floors.



"... Now let me tell you about *my* building operation"—Women who live in Celotex-insulated homes are the very best salesmen we have. We cheerfully credit thousands of sales to tea-table conferences like this one.



# Why houses that men build today succeed as homes for women

A LOT OF the credit belongs to wives, as every woman knows. For they learn and remember a great many facts that husbands have learned and forgotten.

Take insulation, for instance. Your husband knows he wants an insulated house. The architect and the contractor wouldn't build any other kind nowadays.

Probably he's ready to agree that Celotex "is the best all-round

insulation in the world"—for any one of several thousand building authorities might have told him so.

Nevertheless, it's you we are counting on to see that your home is actually insulated with Celotex.

You know too well the weakness of the old story—"so just as good." And we're sure you'll remember such solid practical buying points as these:

Celotex does the main job to perfection—shuts out winter and summer heat—makes it easy to keep comfortable with less fuel, no matter what the weather is doing.

Celotex is permanent—can never settle or sag—provides as effective insulation after ten years as it does the first year.

Celotex takes the place of other building materials, so the secure insulation at a very slight additional cost.

Celotex reinforces walls and roofs—is neither too rigid nor flexible to provide the utmost structural strength.

Celotex has a toughness that gets it into the house in fine condition.

This could go on indefinitely. We'll finish by saying that the 'round excellence of Celotex has caused it to be chosen in over 325,000 homes and by more than 25 makers of refrigerators.

The rest of the facts and figures are waiting for your capable hands of your own lumber dealer.

Get in touch with him, now. He'll give you your copy of new booklet "Celotex Cane Fibre Insulation."

If you buy your new home, remember to look for the Sign—your assurance of greater home comfort.

The Celotex Company, 919 N. Michigan Ave., Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. Member of the National Building Industries Bureau. Sales representatives throughout the World.

**CELOTEX**  
BRAND  
INSULATING CANE BOARD

The word Celotex (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company

For plastered walls and ceilings, there is Celotex Lath—the insulating plaster base, designed with beveled, overlapping joints that reinforce against plaster cracks and eliminate lath marks.





# THE HOME BUILDERS GUIDE

inking hereditary?  
makes you drink?  
is your danger line?  
is the cure?

are a few of the personal  
ms known to every drinker  
are here analyzed in the  
light of experience, in

HARD R. PEABODY'S

## THE COMMON SENSE OF DRINKING

OTHER an argument for  
or against the Eighteenth  
dment, but an acute and  
anal analysis. As we follow  
Peabody's exposition, we  
to appreciate conditions  
are conducive to social  
ing, and those which lead  
bly to chronic inebriacy  
orse. In the first half of  
book we see defined the  
y, which if uncontrolled,  
to alcoholism. In the  
d half of the study the  
sets forth the course  
ore whereby many of his  
its have been set free from  
amay come to be a per-  
is disease. Applying his  
methods of diagnosis and  
Mr. Peabody has built up  
ctice which is widely  
n and respected by physi-  
and psychologists alike. It  
such experience that he  
ses himself to a subject  
is of as much interest to  
reat majority who can  
ol their drinking, as it is to  
w who cannot.

Out April 3rd  
ATLANTIC BOOK  
00 at all booksellers

Published by  
e, Brown and Company

## Concise Answers to Common Questions

**Q.** What kind of wood will last longest for trellises and an arbor?

**A.** Cypress, white and yellow pine, cedar, and redwood are all resistant to weather, but long service can be expected only when they are well painted and the underground parts soaked with creosote oil and bedded in concrete.



**Q.** I recently saw a reference to 'long oil' varnish. What kind of varnish is that?

**A.** That term indicates quantity, not kind. A long-oil varnish contains a large proportion of oil, which gives it elasticity and resistance to weather. Spar varnish is of this class. As the proportion of oil is reduced, the varnish becomes harder and more brittle; floor varnish is medium-oil, while short-oil varnish is so hard that it can be rubbed to brilliant smoothness. This is used for fine finishing, and is the kind on which water will leave a white mark.



**Q.** How can I provide hot water for a week-end camp?

**A.** Presumably you have running water and can pipe the hot water to the fixtures. Put in an

ordinary range boiler, and heat the water with the fuel that is most convenient — coal or oil. With coal you can use a separate heater, or the grates can be built into the lower part of the boiler, while with oil the burner is built in. Both can be had with automatic regulators to turn down the fire when the water in the boiler is hot. To prevent trouble from freezing when the camp is not in use the piping should include a valve at the lowest point by which boiler and pipes can be completely emptied.



**Q.** The faucets in one of my bathrooms are so dingy that they should be renewed. Can they be refinished, or must I get new ones?

**A.** If they are in working order, have them refinished, which is done by replating. Chromium plate will cost little if any more than nickel. Plating will take two days or so, and the bathroom can be kept in commission by having the plumber put on substitute faucets.



**Q.** Is it practicable to use gas for house heating?

**A.** Under proper conditions, yes; and of all fuels it is the freest from

## HOUSE PLAN PORTFOLIO

**IF YOUR BUILDING PROBLEM** will be solved by the use of stock plans you will want our Portfolio of House Beautiful Houses, containing sketch plans, perspectives and descriptions of houses of which we have working drawings and specifications for sale. For your convenience these are now grouped in two portfolios of Colonial designs, and other types including summer camps, and sold for 25 cents each.

**THE HOME BUILDERS' SERVICE BUREAU, 11 Arlington St., BOSTON, MASS.**

I enclose (25) (50) cents for which please send me:

- ☐ NO. 1 Colonial Designs — 25 cents  
☐ NO. 2 Other types including summer camps — 25 cents

Name and Address:

## PLANS



### FOR FINE HOUSES SHOWN IN TWO BOOKS

MR. CHILD plans and supervises residences throughout the East and South and these books show representative examples of his work.

**"COLONIAL HOUSES"** 13½x19 inches, 30 two-story designs, \$15,000 to \$300,000 to erect. Price \$5.00 delivered.

**"STUCCO HOUSES"** (cloth) 14x26 inches, 24 designs mostly two-story, \$15,000 to \$140,000 to erect. English, French, Italian, and Spanish styles. Price \$10.00 delivered.

Each contains: Exterior Views, Plans, Descriptions, Estimates.

Send check or call and  
see the books

**HENRY T. CHILD, Architect**  
Suite 1207, 280 Madison Ave. at 40th St., New York

### CALIFORNIA PLAN BOOKS



Books show floor plans, exteriors, cost, etc.  
"Spanish & Monterey Houses." Latest in 2-story, 6 to 11 rms., \$4,750 to \$15,000. \$2.00  
"Select Bungalows." New edition. Various types of bungalows, 2-story houses & duplexes. \$2.00  
"Spanish & Italian Plans." 6 to 11 rooms \$1.00  
"Little Bungalows." All kinds, 3 to 5 rms., \$1.00  
**THE PLAN SHOPPE, Geo. P. Telling, Mgr.**  
1555 E. Walnut St., Pasadena, California

**Signs  
Nature Studio.**  
Weathervanes · Chimney Ornaments  
243 W. Biddle St. Baltimore, Md.

**TELLER'S COLONIAL HARDWARE**  
280 Wall St., Kingston, N. Y.  
Hand forged fittings of distinctive and authentic designs for the Early American house.  
A brochure sent on request

**BRASS DOOR PLATE**  
Your signature cut through a brass plate, 3x5. New, interesting, and effective. Price \$4.00. Information on request.  
**Sudbury Brass Goods Co.**  
65 Sudbury Street Boston

A home without a library?  
**Improbable —**  
A library  
without the Atlantic Monthly?  
**Impossible!**

Light to handle, easy to read, the type is beautifully clear, the pages not stapled like a pamphlet, but sewn like a book.

Wisdom looks after her children. It is the Atlantic's part to assume intelligence and to assure knowledge.

file a copy at newsstands



# THE HOME BUILDERS GUIDE

*In its Seventh Printing!*

## PORTRAIT BY CAROLINE

SYLVIA THOMPSON

For the light scene, social approach, and high individualization 'Portrait by Caroline' will not soon be bettered. — *Gladys Graham in THE SATURDAY REVIEW OF LITERATURE.*

This is easy reading. British country society, amazingly good fencing dialogue, not extraordinary love entanglements . . . but so extraordinarily well done as to lift it far above the commonplace. — *T. L. Masson in LIFE.*

*Genuinely Interesting!*

## DARK HERITAGE

SHIRLAND QUIN

One of the most genuinely interesting novels we have read in many a moon. . . . From beginning to end the story moves, without interruption, on a smooth keel and with full sail, to a happy but logical end. — *BUFFALO EVENING NEWS.*

This book is undoubtedly unique among the novels of many past seasons and is essentially a novel of an international age. — *PHILADELPHIA PUBLIC LEDGER.*

Throughout the story is rich in drama, feeling and color. — *THE BOSTON GLOBE.*

*\$2.50 each at all booksellers*

TWO  
ATLANTIC NOVELS  
*Published by*  
Little, Brown and Company

care. But because of the cost of gas the heater must use it economically, and should be designed to absorb the greatest possible proportion of the heat of the flame. Unless gas is very cheap, its use in a heater intended for coal will lead to prohibitive costs. Costs will also be high in a house that is not built to retain heat through insulation, weatherstripping, and storm sash.



**Q.** Having read articles on humidifying, I kept pans of water on my radiators all last winter in the belief that my furniture would be prevented from loosening. But I cannot see that it made any difference, and should like to know whether there is any truth in the idea.

**A.** There is a great deal of truth in it, as you would have found if you had carried it further. Much more water must be evaporated than is possible with pans on radiators. The quantity of water that the air must absorb for normal humidification depends on the temperature outdoors; roughly, it is one gallon per day per room at 32 degrees and three gallons per day per room at zero. In order to evaporate, water must be heated nearly to the boiling point or be in an air current, neither being true of water in a radiator pan. Special apparatus is necessary; it is usually built to replace a radiator, one sufficing for a small or medium-size house. These devices are rated by the amount of water that will be evaporated per hour, and in making a selection it should be remem-

bered, first, that they will work only when the radiators are hot, and second, that this will be the case for only from one fourth to one third of the time; a steam radiator, for instance, even in bitter weather, will be hot for hardly more than eight hours of the twenty-four. It follows that enough water must be evaporated during the hours of heat to satisfy the air for the entire period. With proper humidification your furniture will remain in good condition; more, the occupants of the house will be much less liable to colds and to nose and throat troubles.



**Q.** I should like to have a brick floor in the kitchen of a house that I am building in the country, but am wondering if it will be practical.

**A.** To be satisfactory, a kitchen floor should neither catch dirt nor be absorbent. You can have these qualities with brick of fine texture laid with flush mortar joints, honed smooth with a block of abrasive, and well waxed.



**Q.** There is a loud knock in a pipe when a faucet in my upstairs bathroom is turned off too quickly. What causes it? Can it be stopped?

**A.** The faucet is evidently on the end of the pipe, and the noise is due to what is known as 'water hammer' — the striking of the water in the pipe against the faucet as the flow is suddenly stopped. To prevent it the pipe should extend a foot or so above

## SMALL HOUSE EXHIBITION

PHOTOGRAPHS and plans of houses, including those with prizes and honorable mention in our Fourth Annual Small House Competition, will be shown in the following during April and May.

**March 30-April 11**

### CHICAGO

Builders' Exchange  
228 North LaSalle Street

**April 18-25**

### NEW YORK CITY

Architectural and  
Arts Exposition, Grand  
Central Palace

**May 4-16**

### DETROIT

Architects Exhibit Co-  
operation, Barlum Tower

**May 21-30**

### ST. LOUIS

Public Library

*The announcement of the 5th Annual Small House Competition is now ready. Full information will be sent upon request.*

**The House Beautiful**  
8 Arlington St., Boston, Mass.

## OUR INDIVIDUAL SERVICE

**If you need professional help [entailing drawing of plans]—**

in building or remodeling your house

in planning your grounds or garden

in furnishing your rooms

**Send for our bulletin describing our individual service**

The Home Builders Service Bureau, 8 Arlington Street, Boston, Mass.

Please send me your Bulletin as noted above:

Name and Address \_\_\_\_\_



# THE HOME BUILDERS GUIDE

authoritative books  
on

Asia and the Soviets

## LENIN

D. S. Mirsky

Author of this biography is the son of General Prince Mirsky. In the War he fought with the Russian army, and was wounded. In 1917 he served in Asia Minor. Two years later he was a volunteer in General Demiken's army, and was later interned in Poland, where he escaped, and fled to the West, where he has been Lecturer in Russian Literature in the University of Chicago. In his biography of Lenin, Mr. Mirsky has submitted his own political beliefs, as a result his book exhibits a knowledge of the Russian Revolution and of the Russian people which only a native can fully possess. *Eight illustrations.* \$2.50

## MUSTAPHA KEMAL OF TURKEY

H. E. Wortham

Author of "Mustapha Kemal" is a biographer of importance, and is at his best in the story of the maker of modern Turkey; the most remarkable of the Turkish people as seen by the victor. Mr. Wortham has a first hand acquaintance with the Near East. He was at Victoria College, Canada, he later became editor of the Egyptian Gazette, and was associated with the British staff of the Iraqi Legation in London. He has been in Constantinople, Greece and Asia Minor. \$2.50

THE MONTHLY BOOKS

Published by  
Little, Brown and Company

the faucet; its end being closed, the air within it will act as a cushion in absorbing the momentum and so in preventing the noise.



**Q.** Why should my cellar suddenly show dampness when it was dry all last fall and winter?

**A.** It is due to condensation as the damp air of spring is chilled by the masonry. Your cellar was warm during the fall and winter, but now that the heater is out it is at the temperature of the surrounding soil. The moisture-laden air from outdoors is chilled by it, and deposits water on the walls and floor. Condensation can be prevented by lining the cellar with something that will keep the air from the cold walls—rigid insulating sheets, or lath and plaster enclosing an air space.



**Q.** My horror is of fire when we are asleep. Is there any kind of fire alarm that will work automatically and wake us up?

**A.** Yes, several kinds, all of them depending on a metal that will melt at the first touch of unusual heat. In one form, blocks of this metal are in small boxes that can be put on ceilings or walls wherever there is any possibility of fire, and so arranged that an electric bell will ring with the melting of any one of them. In another form the metal is within

a heavy wire that can be run along picture mouldings or elsewhere, and that will also ring an electric bell when melted or broken. An alarm that works without electricity is a bell to be rung by a wound-up spring, which is released by the melting of the metal block.



**Q.** I am planning a brick and stucco house, and want to avoid the white blotches that I have seen on brick walls and the black streaks on stucco. What are they from?

**A.** It is the working out of mineral salts from the mortar that makes white marks on brick, and as there is only a certain amount, rain will eventually wash it all away. Black streaks on stucco are dirt, which collects under windows and at other places where rain can run down the wall from woodwork. To reduce or prevent this the outer edge of a window sill or other horizontal piece of wood should be so grooved that rain will drip from it instead of running down the wall.



**Q.** I am planning to build an extension to my kitchen, and should like to know how much space to allow for a breakfast nook.

**A.** For four people, anything less than 4½ by 6 feet will be crowded; for comfort, allow at least a foot more in both directions.

Are you taking full advantage of the services  
offered by our Home Builders Service  
Bureau?

We are glad to ANSWER ANY QUESTIONS about

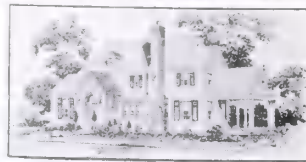
- Building your house
- Planning or planting your grounds or gardens
- Furnishing your rooms

Address the

Home Builders Service Bureau, 8 Arlington St., Boston, Mass.

[Enclose a stamped and self-addressed envelope]

## ABOOKFORHOMEBUILDERS



Just Published! **HOMES**

510 illustrations, 160 designs  
An almost unlimited variety of designs of moderate cost "Homes of Today" with plans, interior and exterior views of appealing interest to the home builder. Price \$3.00

Published by  
R. L. Stevenson, Architect  
909 Paddock Building Boston, Mass.



## DE LUXE EDITION

Modern Homes, 219 attractive designs of American and English Colonial homes, bungalows and other medium-cost dwellings, book K—8 x 11 inches with photos, floor plans, all dimensions and approximate cost to build. You cannot afford to build or remodel until you have seen this book. It may save you hundreds of dollars. Many complete plans as low as \$10. 224 pages, cloth cover. Postpaid, only \$3.00

FREDERICK H. GOWING, Architect  
101 Tremont Street Boston, Mass.

## 'COUNTRY AND HOUSES'



Tenth Edition  
45 Designs  
160 Illustrations  
Price \$3.00  
Postpaid

Plans and designs in Colonial, English, Stucco and other styles of Architecture. Dimensions, general specifications and practical, useful information for the Home builder. Houses costing from \$12,000 to \$50,000 to erect. For detailed plan service and erection supervision consult WILLIAM DEWSNAP, Architect  
307 Fifth Avenue, New York

JAPANESE  
FLOWERING CHERRIES  
CHINESE  
FLOWERING CRABS, ETC.  
Free Book with Color Illustrations  
A. E. WOHLERT  
922 Montgomery Avenue, Narberth, Pa.

COLONIAL PINE STAIN  
Gives new pine panelling the color, texture and finish of the old wood. Send for circular.  
COLONIAL STAIN COMPANY  
156-A State Street Boston, Mass.

Choose your house  
on a rainy day  
advises

MILTON TUCKER

whose book gives you valuable help in the important task of

## BUYING AN HONEST HOUSE

An ATLANTIC Book  
\$2.00

Published by  
Little, Brown and Company



# Pride and Beauty



A charming new Spode pattern—featuring a trio of birds in bright natural colors as a center design. Fluted border with rim-debossed "basket weaving" and a quaint rim decoration of grape leaves, in black—very effective against the rich cream body. A complete Service carried in open stock, in all sizes.

**M**ANNERS forbid that we lift a plate and examine it to determine its origin...yet we have all felt tempted to do so when we found some beautiful piece of china before us. Usually, of course, it's because we wish to learn where such a charming service may be purchased—but sometimes, *shameful fact*, it's because we are curious to discover whether our hostess patronizes a smart store or an ordinary one.

Your pride and pleasure in the purchase and possession of fine china will be richly enhanced by making your selection at Plummer's—an establishment known the world over for the quality and beauty of its exquisite importations and fine domestic products.

Fine China costs no more at Plummer's, and whether you wish to purchase a Service costing thousands of dollars, or some altogether inexpensive trifle—you will find here many charming patterns and pieces which are *exclusive*...not to be had elsewhere! Wm. H. Plummer & Co., Ltd., 7 & 9 East 35th Street, near Fifth Avenue, New York—256 Farmington Avenue, Hartford, Conn.—Wylie, 954 Chapel Street, New Haven, Conn.

Wm. H. **Plummer** & Co., Ltd.  
Modern and Antique China and Glass  
7 & 9 East 35th Street, near Fifth Ave., New York



## BOOK & LAMP

**Modern English Furniture**, by J. C. Rogers. New York: Charles Scribner's Sons. 1930. 8½ x 11½. 208 pages. Illustrated. Price \$8.50.

**E**NGLISH artists are designing some of the most interesting furniture being produced to-day, and this volume gives one an inclusive and authoritative record of their work. The book contains only fourteen pages of text, the rest being devoted to a series of excellent photographs with descriptive captions which enable one to make a careful study and comparison of the work of over forty modern designers and craftsmen. As might be expected, the English designer is comparatively conservative in his interpretation of the modern spirit, and for this reason his work will appeal to many who mistrust modernism in its more daring forms. This furniture also seems particularly adapted to American interiors, which cannot always so readily assimilate Continental designs.

**Azaleas and Camellias**, by H. H. Hume. New York: The Macmillan Company. 1931. 5 x 7½. 90 pages, including index. Illustrated. Price \$1.50.

**T**HE experience accumulated during many years of working with azaleas and camellias is summed up in this book which shows the great possibilities of these two very lovely, but little-grown plants. Azaleas of one group or another may be cultivated outdoors in almost any part of the United States, and camellias, although only suitable for outdoor culture in the South, are being used increasingly for indoor culture in colder climates. The author is a botanist of note who published last year *Gardening in the Lower South*, and this book, written for the amateur, contains an accurate and thorough de-

scription of the whole subject of selecting, cultivating, and propagating all varieties of azaleas and camellias.

**The Cactus Book**, by A. D. Houghton. New York: Macmillan Company. 1931. 5 x 7½. 147 pages, including index. Illustrated. Price \$3.50.

**I**N spite of the widespread and constantly growing interest in cactus growing, very little has been written on the subject, and no book has appeared as complete and authoritative as this volume by Dr. Houghton, President of the Cactus and Succulent Society of America. Although scientifically sound, this book is written for the amateur and includes all the information necessary for cultivating cactus both indoors and out. It also contains a valuable complete tabulated list of all cactus species and varieties, giving their origin, cultural requirements, and so forth.

**Collector's Luck in Spain**, by Van Leer Carrick. Boston: Little, Brown and Company. 1930. 6 x 9. 202 pages. Illustrated. Price \$3.00.

**T**HE mere title of this book is so romantically suggestive, and the author's name which follows assures one of a delightfully interesting account of her always entertaining experiences in searching for antiques. Spain is apparently the happiest of hunting grounds for the collector, and Mrs. Carrick's discoveries will entice new readers into visiting the places she so vividly describes. Some of the material included in this book first appeared in the pages of *House Beautiful*. In addition to its descriptions of places visited and treasures discovered there, it contains a very practical list of over seventy antique shops with remarks on the quality and specialties of each.



## Quality Pewter

The name Poole assures quality in several important respects. The Pewter itself is made after an old English formula which forbids the use of lead.

The weight of each piece is unstinted.

Poole craftsmanship is famous both for authentic reproductions of antique masterpieces and for modern designing.

Pewter by Poole mellows beautifully with age but does not tarnish—it is unaffected by liquid contents.



Insist upon Pewter by Poole when you buy. Identify it by the Poole hall-mark stamped upon each piece. This is your assurance of quality. The better Jewelers, Gift Shops and Department Stores offer Pewter by Poole in many decorative and useful pieces. Write for Booklet.

POOLE SILVER COMPANY, Taunton, Mass.



## Eleanor Beard Inc.



*The spread is long enough to go over night pillows; single size, 72" x 108", \$32.50. Double size, 90" x 108", \$37.50. Matching Drapes, \$12.50 a pair.*

Eleanor Beard designs this new, delightful ensemble for the bedroom of a smart country home... The "Garden of Flowers" Bedsread takes its name from a profusion of gay posies—peach, blue, violet, with green leaves and a Morning Glory border—applied on a cream background. And what's more enchanting than more Morning Glories that clamber up one's window, on the matching drapes! Made entirely of everfast gingham, the ensemble is charmingly decorative—and, like all Eleanor Beard's exclusive creations, hand quilted in her Kentucky studios.

*Eleanor Beard's creations are sold at the shops listed below, and by representatives in other cities. Write today for beautiful illustrated brochure of hand quilted things for bedroom, boudoir, travel, etc.*

### STUDIO "THE CHASE" HATTIESBURG, KY.

NEW YORK 519 Madison Ave.	CHICAGO 141 E. Jackson St.	PASADENA 41 36 E. Main Ave.	SAN FRANCISCO 609 Sutter Street
DETROIT 236 Boji Tower	SANTA BARBARA 101 E. State St.	LOS ANGELES Boulton's Wilshire Wilshire Bldg.	LOUISVILLE 120 Heuborn Bldg.

## CIVILIZATION'S DIARY

CIVILIZATION is a manner of living—and civilized people seek to live as comfortably, healthfully and pleasantly as they can.

To this end, the wheels of industry turn unceasingly, producing civilized goods for the use of civilized people. Leaders of industry lay far-reaching plans to provide better services for a civilized world. In countless laboratories, new things and better ways are constantly being developed.

Advertisements are the daily record of civilization's progress. They are civilization's open diary brought to you in the pages of this magazine. Diaries make good reading, and the advertisements are no exception. Read them every day... and keep posted on the things that make civilized living ever more livable.





By travel the mind is enlarged, human sympathies between nations are evoked and preserved, and international goodwill is created.—THE EARL OF DERBY

IN 'doing' the West, don't forget that it is the trail rider's paradise. Even the novice need not forgo the magnificent and inspiring sweep of snow-capped range and jewel-like lakes that seem always vastly more impressive and intimate from a silent wooded path or a wind-swept vantage point above timber line than from the expertly graded motor highways with their consequent intrusion of hurried sight-seers.

However brief or extensive the tour, it should be arranged to give three or four days' leeway for horseback riding, and will, I'll wager, be remembered longer and more happily for such an interlude than for anything else the trip contributes.

Of the many memorable one-day rides in Rocky Mountain National Park, the most nearly perfect perhaps is that to Odessa Lake. Seven miles of wooded ascent from the floor of the valley, some of it gaining a thousand feet in altitude within the linear distance of a mile; past and frequently into an occasional mountain camp dispensing, among other fruit drinks, a cherry-juice delicacy as yet unknown in the East, and where one may stretch out of the saddle briefly before going on—and up. Past Fern Lake with its exquisite pool, accommodating cabin, and Little Matterhorn opposite, to the most idyllic spot of all,—Odessa,—approached along the banks of a steep, rollicking stream which spreads into the icy-cold lake, on the shores of which one probably lunches ravenously of pack-saddle provender before proceeding to lush meadows of wild flowers growing literally at snow's edge.



Perfection is complete at that point. If one can bear to have his cup running over and, incidentally, is sufficiently hardy, he may urge his horse up over the bleak, boulder-strewn shoulder of Flat Top for views of unsurpassed magnificence, 'ease' down precipitously to Bear Lake, and proceed from there either by motor or by an additional eight- or nine-mile log road through the woods of the moraine ridge where one may expect to encounter anything from an innocently fearsome mother bear with a cub or two to a group of elk or a picture-book sprite of a fawn.

And after a day of such bewildering magnificence, the details of which will be recalled vividly year after year.

BELGIUM May 4	Procession of the Precious Blood at Bruges, which has taken place annually since 1150. The town is decorated and candles burn in every window
DENMARK May 8	Opening of Tivoli Park at Copenhagen
ENGLAND May 1-16	Shakespeare Dramatic Festival—Stratford-on-Avon
FRANCE May 3 May 7	Flower Carnival at Toulouse Grand Fête of Joan of Arc at Orleans for two days
GERMANY May 9 May 25	Great German Building Exposition opens in Berlin. Closes August 9 'Der Meistertrunk' pageant at Rothenburg-ob-der-Tauber
IRELAND May 11	'Feis Ceoil'—All-Ireland Musical Carnival at Dublin, till the 16th

—be thankful chiefly for the hot baths and super-comfortable beds that a beneficent government has made available in an erstwhile wilderness!  
E. W. M.

WITH the increasing number of American travelers now visiting the Dalmatian coast of Yugoslavia, it is a curious fact that so few as yet take the time to go into the interior of this new kingdom. Ragusa, Cattaro, and Spalato—these charming towns have become fairly familiar to many of us, but inland Yugoslavia seems somewhat remote and Balkany. Yet there are few short trips that offer so much of novelty and interest in a limited time as this I now suggest. From Ragusa it is only a leisurely day's drive by a good mountain road to the now famous town of Sarajevo. For several hours after the last glimpse of the blue Mediterranean the road winds over the tawny-gray hills and uplands of the desolate Karst region of this unknown land. Here and there one encounters low stone dwellings that resemble small fortresses rather than homes, which in fact they were, for all this country was subject to attacks by the Turks for centuries. One meets chiefly peasant women tending flocks of sheep and goats and twirling distaffs of wool or flax as they wander about seeking the sparse patches of coarse grass for their animals. As one drives further, the cultivated valleys and villages become more frequent, and by midday you reach the old Turkish capital of

Herzegovina—Mostar. It lies on both sides of the Narenta River and an ancient high-arched stone bridge is its chief sight, with the graceful minarets of its many mosques. As you lunch in the pleasant garden of the hotel on the market place you soon discover that its real sight is the costume of the Moslem women passing and repassing in the very busy way the Orientals have, so unlike our anticipation. The costume consists of a one-piece cloak garment of coarse blue linen reaching to the ground and projecting as a hood far beyond the brow in a stiff straight line so that the face is deep within. This costume is worn in Mostar alone and produces a weird effect. For hours in the brilliant afternoon sunshine you drive along the Narenta Valley, sometimes through deep gorges so narrow that it seems almost impossible the road could have been made. A really awe-inspiring drive. Then, crossing the last watershed, you descend into the valley where the town of Sarajevo, the former capital of Bosnia, stretches along the banks of a swift mountain stream and straggles up and along the encircling hills, with scores of soft pink and red and yellow mosques and minarets. Here is a mingling of East and West with the East predominating. The bazaars are more interesting and more unspoiled than many farther east, and the native crowds that surge up and down are more colorful in costume.



There is no day's drive comparable for desolation the road that takes one far as Mostar, then to drive through such rugged valleys and passes that a notion of desolation' phrase recurs to one's mind. In quiet intervals a village plateau shows what might be even here. And then you make the last descent and come gratefully into the little town of Spalato, within the ruins of a palace of Rome's great rulers, Diocletian. And as the many Europeans stroll in the Square where you descend the palace walls, to a good modern orchestra that only yesterday apparently deep within the midst of the minarets of Sarajevo, is added to your travel memories.

CHARTRES is perhaps the cathedral which tests your knowledge of architecture. Whatever of a cathedral building you may be describing with enthusiasm, someone is sure to ask, 'But have you seen Chartres?' Some of us may have our mental reservations,—I confess myself to a deeper feeling for another cathedral,—but Chartres seen. It is marvelously and exquisitely lovely my impression of it with itself from the enchantment which surrounds it. The epitome of the life of the town—a huge church dominating the centre and mainstay of the people. There is more or less a symbol, its building having been long since, but it is still the most important thing in the life of the town. Though elevated, it is aloof and remote. The church clings to the hillside at a view up any street or along the frequently-terminates in the cathedral its great mass all across the eminence.





# WHO WILL MEET YOU AT NAPLES, BOMBAY, YOKOHAMA....?

or a group every overseas traveler  
at some strange port. At Naples,  
or Yokohama—with unfamiliar  
customs, different languages—what  
can mean to be met by a friend?

can have such a friend in the Ameri-  
can Express uniformed interpreter who  
meets you at the gangplank. He is sta-  
tioned to help you through the cus-  
toms, your train or hotel—and give  
you other travel aid that you may

when you go you meet these men,  
stationed there by the American  
Express Company to aid its travel and  
Travelers' Cheque patrons.

Available from 66 American Express  
offices in foreign lands. You are welcomed  
and invited to make them  
your headquarters. There you find the  
atmosphere of an American club. There  
you meet your friends, receive your mail  
and read American newspapers.  
Travelers' Cheques, arrange for further

travels by steamship, train, motor car or  
aeroplane, and receive useful local infor-  
mation about the country in which you  
happen to be.

## AMERICANS TRAVELING IN FOREIGN LANDS ARE AIDED BY AMERICAN EXPRESS SERVICE

You can make the acquaintance of Ameri-  
can Express Service on this side of the  
Atlantic! You can plan your trip at any  
American Express office in this country  
and add unlimited comfort and enjoyment  
to your journey. An experienced travel  
man will route your itinerary according to

your wishes, advise you as to costs, make  
your steamship bookings, reserve your  
foreign hotel accommodations and trans-  
portation, arrange for motor tours and  
sightseeing trips—and supply you with  
blue American Express Travelers' Cheques  
to make your travel funds safe.

From the moment when you first begin  
to dream about a voyage to foreign lands  
until you return filled with life-long mem-  
ories and wonderful tales, every detail of  
your trip will have been cared for so that  
you will be left free for the full enjoyment  
of your adventures. When you travel under  
the watchful care of the American Express,  
foreign cities will lose their strangeness  
but retain their lure.

## AMERICAN EXPRESS COMPANY

WORLD SERVICE FOR TRAVELERS

American Express Company  
65 Broadway, New York  
599 Market St. at Second, San Francisco

70 East Randolph Street, Chicago  
603-608 Standard Bldg., Atlanta, Ga.

Please send me information on a trip to

leaving about

Name

lasting

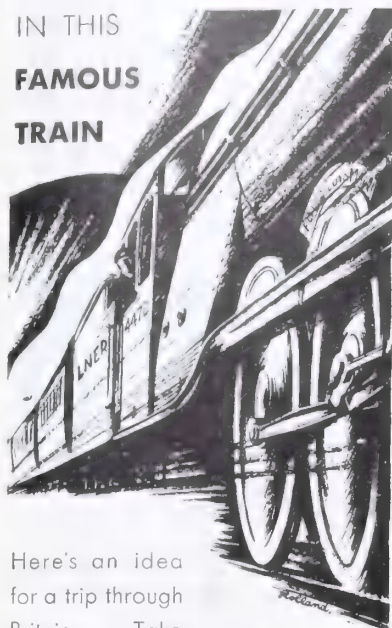
Address

weeks.



# TAKE A TRIP THROUGH BRITAIN

IN THIS  
FAMOUS  
TRAIN



Here's an idea for a trip through Britain . . . Take the FLYING SCOTSMAN to Edinburgh . . . 393 miles . . . a record run of comfort and efficiency. Get on board at King's Cross Station (London) at 10.0 a.m. any week-day and in just 8¼ hours you will find yourself in Edinburgh. In that short space of time you will have passed through mediæval splendour of great castles and cathedrals . . . through the peace and beauty of old world towns and villages . . . skirting coast resorts—popular and quiet. Then when you have seen the lie of the land wander this way leisurely southwards again . . . stop at the places which appeal to your personal taste . . . thus you will see the best of Britain. Call or write for new descriptive booklet 19.

COMMUNICATE WITH KETCHAM  
General Agent  
11 W. 42nd Street, New York

LONDON  
AND NORTH EASTERN  
RAILWAY  
OF  
ENGLAND AND SCOTLAND

## TRAVEL

(Continued from page 342)



BRIGHT BLUE SKY, adobe walls, and everywhere, hung up to dry, strings of chili of an indescribably vivid red, all made this pueblo at Jemez in New Mexico an unforgettable spot, especially when one had the privilege also of seeing a ceremonial dance take place here in the meticulously swept plaza, where the 'raindrop rhythm of the moccasins' left an imprinted pattern on the fine white dust

And, aside from the cathedral, this little town is not without interest. A stroll on foot is well rewarded. Going down the hill, along rough narrow lanes, to the lower part of the town, you will come to another church, St. Pierre, which contains some famous Limosin enamels. Continue on across one of the old stone bridges and you will find always glimpses of women washing clothes in the stream, and of old men fishing, of the ancient city gate, of quaint houses clustered together in charming disorder, and people as quaint as the houses mingling in the street with slow-moving carts and playing children. No street is straight; most of them are steep, and they often end abruptly in steps.

So do not spend all of your time in Chartres in admiring the details of the lovely cathedral, but try to save a bit for a little excursion which will show you the cathedral in its setting and in relation to the little town of which it is the crowning glory.

F. H. B.

MANY people in their haste to take the famous Amalfi Drive miss Ravello, which is one of the most beautiful places in Italy. We had both, by driving from Pompeii through the mountains over a road whose sharp ascents and sudden turns took our breath. The mountains are terraced with innumerable low stone walls; the infrequent farmhouses are built of the same brownish stone and the brooks are bridged and dammed with it. It was April, and the long grass under the olive trees was full of wild flowers.

A last steep climb from Amalfi brought us to Ravello, to the little piazza in front of the cathedral. The cathedral, which dates from the eleventh century, has been restored in bad baroque, but it is worth visiting to see the pulpit, with its supporting marble lions chiseled by a

sculptor who had never seen a real lion, and the ambo, with its amusing mosaic picture of Jonah going into and coming out of a remarkable green whale.

Leaving the cathedral, we turned to our left and followed the street between high walls past a fountain and around a curve to a wrought-iron gate near three cypress trees. A handsome gardener answered our ring and sold us tickets (at four lire each) to see the gardens of the Palazzo Rufalo.

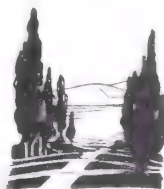
The first garden is in the English style, with fine turf shaded by great pine trees, beds of pansies and wallflowers, rows of potted cinerarias solid with bloom in violent purples, scarlets, and magentas, and forsythia trained flat against its surrounding walls. In one corner is a remnant of the original palace, an old, old tower with elaborate Saracenic columns and arches partly enclosing a courtyard and fountain.

Above this garden is a terrace overlooking the Gulf of Salerno and the beautiful coast. One could sit there forever watching the incredible shifting blues and greens of the ocean, the little islands like carved emeralds, and the shadows of the mountains lying out from the shore.

Steps lead down from the terrace to a formal garden. The balustrades have been hollowed out and forget-me-nots planted in them. Wallflowers grow from between the stones, and their fragrance is everywhere. At the turn of the stairs a fountain trickles out of the wall into a tiny pool surrounded by cowslips and maidenhair ferns. The formal beds are planted with roses and bordered with pansies and forget-me-nots.

Farther down the cliff is the Norman vaulted dining hall, dark and grim, which seems an unsuitable place for potting operations and the sale of the inevitable postcards.

A. H. and D. H.



## ON TO GERMAN

Charm  
Color  
Costumes

This little peasant, cute native dress, you a cheerful invitation to Germany. Everywhere greeted with old-world and jolly scenes. Wanderers sing at inns. Enjoy its own native life. The Black Forest, Bavaria, prices, no visa fee. Visit the Tourist Information Booklet No. 665 Fifth Ave., New York



Hessian  
Peasant  
Girl

"Going to Europe" means

## GERMAN

"OWEN LATTIMORE" does exploring, tonishing zeal and energy records in his new book trip into Central Asia, but China, Zungaria, Chinese, stan and down to the India.

"Mr. Lattimore can tell the different dialects of China, apparently a special understanding Eastern and making himself a to them." — PHILADELPHIC LEDGER.

## HIGH TART

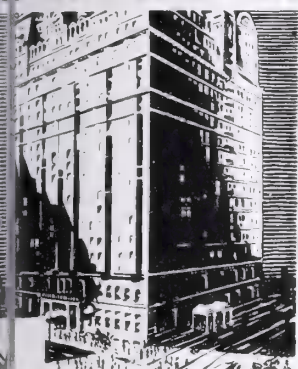
An ATLANTIC

\$4.00 at all bookstores

Published by  
LITTLE, BROWN & COMPANY



PHILADELPHIA



You may enjoy the luxuries of modern comfort, irreproachable service and a world of hospitable hospitality... for a surprisingly moderate tariff... at

The HOTEL BELLEVUE STRATFORD

J. M. ROBINSON  
Managing Director

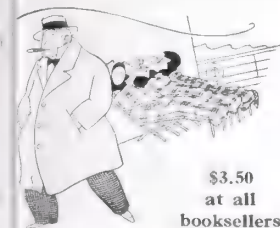
Edward Newton

A TOURIST IN SPITE OF HIMSELF

...of valuable and helpful hints to those going abroad."

BOSTON TRANSCRIPT

...unique travel book showing how the reluctant male tourist may "do" Europe with profit and without pain.



\$3.50  
at all  
booksellers

An ATLANTIC Book  
Published by  
Little, Brown and Company



Where Shakespeare told his love

Shakespeare was a poet who got in some good lines, but he wasn't writing poetry all the time. He fell in love with Anne Hathaway, and used to sit in the chimney corner with her. Wouldn't it be great to know what Shakespeare said to her, what was the tale that Shakespeare told his love. Go to Stratford and sit in the corner where Shakespeare sat and feel your spirit lift at the touch of an Immortal.



L M S  
LONDON MIDLAND AND SCOTTISH  
RAILWAY OF GREAT BRITAIN

★ Illustrated pamphlets from T. R. Dester, Vice President — Passenger Traffic (Dept. A40), LMS Corporation, 200 Fifth Avenue, New York City. Or ★ from any L M S Ticket Agent.



Only a handkerchief

BUT it was no joking matter to the bride. Someone had stepped on her "going away" handkerchief. The rare little bit of handed-down lace was crumpled and soiled. And it had to be washed with infinite care. Could we? We could and did.

We rather pride ourselves on our ability to take care of our guests. You'll find it reflected in rooms that have closets big enough to hold *all* your clothes—in *every* appointment which a hotel worthy of the name provides. But what you'll be sure to notice is a spirit of *extra* service, in all the little things which United Hotel employees are taught to take the time to do well!

Extra service at these 25  
UNITED HOTELS

NEW YORK CITY'S only United... The Roosevelt  
PHILADELPHIA, PA. .... The Benjamin Franklin  
SEATTLE, WASH. .... The Olympic  
WORCESTER, MASS. .... The Bancroft  
NEWARK, N. J. .... The Robert Treat  
PATERSON, N. J. .... The Alexander Hamilton  
TRENTON, N. J. .... The Stacy-Trent  
HARRISBURG, PA. .... The Penn-Harris  
ALBANY, N. Y. .... The Ten Eyck  
SYRACUSE, N. Y. .... The Onondaga  
ROCHESTER, N. Y. .... The Seneca  
NIAGARA FALLS, N. Y. .... The Niagara  
ERIE, PA. .... The Lawrence  
AKRON, OHIO. .... The Portage  
FLINT, MICH. .... The Durant  
KANSAS CITY, MO. .... The President  
TUCSON, ARIZ. .... El Conquistador  
SAN FRANCISCO, CAL. .... The St. Francis  
SHREVEPORT, LA. .... The Washington-Youree  
NEW ORLEANS, LA. .... The Roosevelt  
NEW ORLEANS, LA. .... The Bienville  
TORONTO, ONT. .... The King Edward  
NIAGARA FALLS, ONT. .... The Clifton  
WINDSOR, ONT. .... The Prince Edward  
KINGSTON, JAMAICA, B.W.L. The Constant Spring







Many homes find it convenient to have an additional outside line for servants' use, with extension telephones located in kitchen, pantry and service quarters.



Telephones in the laundry, the game room, the garage . . . as in other parts of the house . . . save time and steps and make the business of living measurably more efficient.



In the living-room, and now there goes other one room in the house by all the members of the family, a telephone adds the final touch of complete comfort and convenience.

The boudoir telephone, by its very convenience, becomes a necessity. Each morning it helps immeasurably to simplify the planning of the whole day's program. Appointments are made, invitations are issued or accepted easily and quickly. At night it is instantly available and gives a comforting consciousness of protection in case of emergency.

## "PLEASE SEND EVERYTHING IN TIME FOR LUNCH"

**Telephones throughout the home simplify household management and speed the day's routine.**

Wise women spend the first few minutes of every morning planning the day's program. And the boudoir telephone is an invaluable assistant. Orders from the stores, an appointment with the hair-dresser, an invitation to tea or bridge—all are completed simply, swiftly, successfully—by telephone!

And all during the day, telephone convenience eases household management for modern women. No hurrying from room to room. No tiresome trips upstairs and down. Calls are made and

received instantly and easily in the boudoir, nursery, sewing room, library, or kitchen. To and from friends outside the door, across the continent or across the sea. That is calm and efficient living—with enough telephones to do it.

The same convenience can be extended to every part of your home at moderate cost. Ask the local Business Office to assist you in planning the telephone arrangements best suited to your needs. They'll do it gladly.





# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING

*A Complete Individual Service*

*We are glad to answer without charge questions about: BUILDING, FURNISHING, EQUIPPING, PLANTING, CARE OF PLANTS, SOURCES OF OBJECTS ILLUSTRATED (IDENTICAL OR SIMILAR), IDENTIFICATION OF ANTIQUES*

*We have on file a list of the best architects and can refer you to those in your vicinity. We ourselves maintain the Home Builders Service Bureau of workers trained in the professions of Architecture, Landscape Architecture, and Interior Decoration. At a very moderate scale of fees this Bureau: SELLS STOCK HOUSE PLANS, ESPECIALLY DESIGNS SMALL HOUSES, REMODELS HOUSES, DESIGNS GARDENS, MAKES PLANTING PLANS FOR GROUNDS AND GARDEN, MAKES COMPLETE FURNISHING SCHEMES*

*Send for free booklet that describes these services more in detail*

VOL. LXIX. No. 4

## CONTENTS

April, 1931

Cover Design.....	Mary Louise Ela	Backgrounds Designed for the Furniture.....	Helen Sprackling 374
Window Shopping.....	318	The Apartment of Mr. Donald Friede in which Furniture by Henry Varnum Poor is a Distinguished Feature.....	
The Home Builders Guide.....	337	A Collection of Rare Old English Lustreware.....	Hazel E. Cummin 378
Book and Lamp.....	340	And So to Beds.....	Ethel R. Peyser 381
Travel.....	342	Prize-Winning Remodeled Houses.....	382
Over the Editor's Desk.....	349	House by Hudson & Hudson, Architects	
Frontispiece: Where the Wallpaper Is the Principal Decoration.....	350	House by Benjamin S. Parker, Architect	
The Harmonious House.....	Ethel Lewis 351	Keeping Your House in Step.....	Milton Tucker 386
Suitability as the Keynote		III. Modernizing the Bathroom	
Sketches by Gilbert Rohde		English Design in Modern Furniture.....	Len Chaloner 387
Our First-Prize House.....	356	The Garden in the Rock Wall.....	Anderson McCully 390
Designed for Mr. and Mrs. N. Y. Stockwell		How and What to Plant in this Popular Type of Garden	
Ralph C. Flewelling, Architect		Planting the House for the Business Woman.....	392
New Textiles for the Spring of 1931.....	Helen McLean Griggs 359	Chats on Antiques.....	Nancy Cooper 394
The Luncheon Table Adopts Covers of Lacy Loveliness		The City Garden.....	Stephen F. Hamblin 396
Margaret Thompson and Christine Ferry	362	I. Problems Contingent upon Natural Conditions	
Rooms with a Masculine Stamp.....	364	Announcement of Ninth Cover Competition.....	419
A Combination Living-Room and Dining-Room for a Bachelor		How Does Your Garden Grow?.....	Elizabeth Leonard Strang 428
The Feather Art of Old Mexico.....	Bernice Thomure Morris 368	Index to Advertisers.....	440
Humanized Public Library.....	Walter A. Dyer 369		
Block Prints.....	Margaret McCreery 372		

## *In the May Number*

THE next issue, devoted primarily to the planning of the house, is filled with such substantial material on the ways of adapting the house to your personal needs and comfort, both outside and in, that you will want to file away this copy as an important reference number.

In one article, the architect tells the client what she can do at the outset to help arrive at a plan that will fit the chosen lot and fill the particular requirements. To see how the architect then develops this embryonic plan to its logical completion gives an interesting glimpse of the architect's function and methods.

Another article approaches the problem of building from the diametrically opposite pole—that is, when no architect is available. The story of how the house was worked out under these circumstances will be a helpful one to others who must proceed similarly.

The increasing recognition of the importance of moulding the house to the topography of the lot is noted in the first article, which describes how well this principle has been observed in a house recently remodeled by Edmund B. Gilchrist, an

architect of Philadelphia. This article is fully and charmingly illustrated.

Not only are there these articles on houses, but a unique feature of the issue, which will increase its size by many pages, is a portfolio of houses submitted in our Fourth Annual Small-House Competition which will include several of those awarded prizes.

The bathroom, especially the bath-dressing-room, is receiving increased attention. Many new materials for walls and floor, as well as the important accessories, have so widened the range of decorative possibilities that the two pages of color schemes will be of particular interest.

The varieties of Campanulas for the rock garden are described by Anderson McCully and the plants that may be expected to grow in the city garden are given by Stephen Hamblin. There are four pages of illustrations of a unique dining-room in Santa Barbara; Ethel Lewis continues her excellent series on how to achieve a harmonious house, and Margaret Thompson and Christine Ferry describe the curtaining of the odd window



Copyright, 1931, by THE HOUSE BEAUTIFUL PUBLISHING CORPORATION. All rights reserved.  
PUBLISHED AT 10 FERRY ST., CONCORD, N. H. EDITORIAL AND GENERAL OFFICES, 8 ARLINGTON ST., BOSTON, MASS.





**The Steep Roof** of this stately residence is reminiscent of the smaller chateaux of France. The contrast of Ludowici Crude Shingle Tile with painted brick suggests how subtly the



Residence of A. E. Cross, Evanston, Ill. Richard Powers, Architect

charm of a house is concerned with the choice of the roof. For each style of architecture there is an exactly suitable pattern of Ludowici Tile, lasting in beauty, permanent in protection.

**LUDOWICI TILE** Made by LUDOWICI-CELADON COMPANY

NEW YORK: 505 FIFTH AVE. • CHICAGO: 104 SOUTH MICHIGAN AVE. • WASHINGTON: 738 FIFTEENTH ST.



# Over the Editor's desk

ALTHOUGH it is our usual custom to show only examples of domestic architecture in the *House Beautiful*, we are departing for once from this precedent in order to show you this month a very unusual public library which in its design is really more domestic than institutional. More and more public institutions of all sorts, including hospitals, schools, and museums, are reacting from the idea that efficiency must be expressed in bleak, severe, outward forms. More and more they are introducing into their architecture and decoration a less formal atmosphere. But seldom has institutional efficiency been combined with domestic charm as successfully as in the Amherst library. Surely a library, above all other institutions, should be a place in which one feels pleasantly at home, free to study or repose in an atmosphere conducive to fruitful enjoyment. May the Jones library point the way to many such delightfully and rationally planned public institutions!

#

Conditions of our Fifth Annual Small-House Competition are now available and will be sent upon request by architect or designer who has already received a copy. Two hundred dollars in prizes is offered for the three best houses east of the Mississippi and for the three best west. So this year, since the prize will be equally divided between East and West, our judges, who up to this time have always been Easterners, cannot be accused of having been prejudiced by the work of California architects! No remodeled houses will be included in the competition this

#

CHOOSING a name for a house is quite an appalling task. Unfortunately, you are easily satisfied and can settle down with a name like 'Pleasant View' or 'The Maples.' Under Woolcott is making a collection of especially choice names, a list of which were published recently in the *New Yorker*, and we wish he had put out a more complete list which we might refer when our subscribers appeal to us for ideas. He has first prize to a villa on the coast called the 'I Love Dolly,' we think another of his discoveries, 'The No Namie,' deserves at least honorable mention. Our own pet is the 'Hatoquitit,' though we think that this name does not tug at

our heartstrings quite as strongly as 'Wee Housie.' May we hope that interested readers will contribute other names worthy of inclusion in this list?

#

OUR Cover Exhibit, which has been shown in thirteen cities during the past seven months, is being displayed at the Architects Building Material Exhibit in Los Angeles until March 28. From there it will go to the new print room of the Santa Barbara Public Library to be shown from April 1 to 8, and the final exhibition will be at the White House in San Francisco from April 13 to 25.

Entries are already pouring in for our Ninth Annual Cover Competition, which closes on May 1 of this year—not 1930 as inadvertently announced last month in two places in the programme. Our new exhibition of designs selected from this competition will start its transcontinental tour next September.



HARRY F. HUDSON of Hudson and Hudson, Architects, whose house in Buffalo won the first prize for remodeled houses in our last Small-House Competition

ALTHOUGH it may not be discreet to let it be known that we are torturing our subscribers, still we think the following letter really ought to be published. And after all, Mrs. Nash is obviously more to blame than we are for owning such a kitchen and writing the article about it which appeared in our January issue.

Really, something ought to be done to suppress this Mrs. Nash! Have not the genteel poor enough to contend with, these days, without having to contemplate kitchens like Mrs. Nash's? After an hour of such contemplation, I went out and gave my own kitchen a thorough inspection, with a view to discovering whether by setting fire to it I could possibly burn it off the rest of the house. But, alas, we are solid Westchester County stone, and must

either bear our kitchen or fly to others that we know not of. I enclose \$3.00 to extend my subscription. I cannot afford *House Beautiful*, and never could; but if I let it go, I shall wonder each month whether I am not missing a chance of being tortured by more about Mrs. Nash's aluminum stock pots and old-new kitchen cubbies.

#

HERE is a man after our own heart—a hotel proprietor who, of his own accord, orders all his billboards taken down as a 'protest against the ever-growing menace to roadside beautification.' When asked if this drastic move would not mean loss of money, he replied:—

No, it will save me money. It costs money to keep up such signs, and as far as business is concerned I know that I shall be the one who will profit by my action. We have scenery to sell here in New England, and you can't sell scenery if it's behind a billboard. The quicker all hotel men take their signs down, the better off they will be.

If more hotel keepers and other advertisers would follow the lead of Mr. J. Tennyson Seller of the Hotel Weldon in Greenfield, Massachusetts, we should no longer need to escape from our main highways in order to discover the beauty of the countryside which lies behind their blatant border of billboards.

#

THE itinerary for our Small-House Exhibit during the next two months is as follows:—

Chicago	March 30–April 11
New York City	April 18–25
Detroit	May 4–16
St. Louis	May 21–30

#

IN spite of our interest in modern architecture and new building materials, we are delighted to hear that thatched roofs are becoming more popular in England. No other type of roof can quite equal thatch for pure charm and picturesqueness, and we should hate to think of an England



RALPH C. FLEWELLING, architect of Beverly Hills, California, who designed the prize-winning house of eight to twelve rooms in our Fourth Annual Small-House Competition

given over entirely to tiles and asbestos shingles. Though it is still difficult to find new apprentices and to procure straw which has been properly prepared for the work, a real desire for thatched roofs will inevitably produce workers and materials to meet the demand. Surrounded as we are in America by steel and concrete, and appreciative of our rapid advancement in the art of building, we nevertheless rejoice in the thought that the English villages of our dreams may happily survive us.

#

Mary Louise Ela of Rochester, Wisconsin, designed our cover this month.

Well known as one of New York's leading decorators, Ethel Lewis writes this series of articles on 'The Harmonious House' from a very practical as well as artistic point of view. Gilbert Rohde, who illustrates these articles with perspective drawings, is also a New York decorator and designer.

Walter Dyer, one of our old contributors, is the author of many books on decorating, old furniture, and so forth.

Ethel Peyser is the author of *Cheating the Junk Pile* and writer of articles of a semi-technical nature.

Among our architects this month are the first and second prize winners in two classes of our Fourth Small-House Competition—Ralph C. Flewelling, of Beverly Hills, California, and Roland E. Coate, of Los Angeles, winners in the eight-to-twelve-room class, and Hudson and Hudson of Buffalo and Benjamin S. Parker of San Marino, winners in the remodeled class.







## WHERE THE WALLPAPER IS THE PRINCIPAL DECORATION

*Not even curtains are allowed to interrupt the continuity of this beautifully designed paper, known as the Isola Bella, which is here used with a dado painted dark green. A carpet, also of green of a soft shade, makes an excellent background for the specially designed furniture of simple lines. Absence of elaborate mouldings and trim contributes to the definite character of the room. The dining-room in the house of Mr. William B. Hart, Pasadena. Roland E. Coate, Architect. Further views of this house, which was awarded second prize in the House Beautiful Small-House Competition, will be featured in the May issue*



# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



## THE HARMONIOUS HOUSE

*Suitability as the Keynote*

BY ETHEL LEWIS

SKETCHES BY GILBERT ROHDE

HARMONIOUS living-room! The very name conjure up a picture of a delightful room where family and friends can gather together in comfort. The furnishings have evidently been selected to harmonize with the architectural detail of the house as well as with the actual background of the room. There is no ostentation, just a friendly suggestion of the family taste and mode of living which is suited to the needs of the family as well as to their yearly income. In other words, suitability is the keynote. If there is suitability to the house itself, you have a quaint little Early American house, you have it because that particular style of house appeals to you, and therefore it is of very little use in filling it with the sophisticated furniture of the Directoire period. On the other hand the broad halls and large rooms of the houses of 1800 in

America are unsuited for the crude pine tables and maple settles of pioneer New England. Usually the house has definite character, and though the furnishings need not all be of exactly the same period style and era they must be friendly. Sometimes contractors unfortunately add early English or Spanish interior details to a small house that should for all reasons be simple and unpretentious. That makes it just that much more difficult for the owner, for that is certainly one case where the architectural influence must not be considered too seriously.

LUCKILY for many of us there are a few styles which can be adapted to fit in an amazing variety of rooms. The good mahogany of Colonial America and the simpler styles of eighteenth-century England are extremely

usable. On the other hand the grand furniture of the time of Queen Elizabeth or the ornate carved pieces of the Spanish or Italian Renaissance are not any better suited to small and informal rooms than they are to a simple scale of living. That does not mean that there is no place for real Spanish or Italian decoration. They are just as important as any other decorative styles and can be adapted to our needs quite as satisfactorily. But let them be used in the right place and with the right background. Happily the pseudo-Spanish movie type of decoration has passed on, though it has left in its wake a trail of varguenos and splay-legged chairs and heavy tables with wrought-iron underbracing which never fit in anywhere.

The architectural limitations of a room are the next consideration. They include its size and proportion, as well as the placement of





*SUITABILITY is one of the most important principles to be considered in furnishing a room. Here in an average-size living-room that might be found in any Colonial or Georgian house, the background and the probable uses of the room have determined the character of the furniture and its grouping. It is a room that is adaptable to the general uses of a family, and one that is also flexible enough to permit larger conversational groups*

doors and windows and fireplace. Then there is the style of the decorative detail to be reckoned with. A fine classic moulding and smooth wall surfaces demand furniture that is harmonious in feeling, while the rough beams and textured walls that are best suited to heavy oak furniture are not the correct background for the highly polished surface of fine woods and lustrous silks.

**T**WO other questions to be considered are the scale of the furniture and its arrangement for the greatest convenience of all members of the family. Large pieces of furniture that overlap the space assigned to them are definitely too massive in scale for that particular room. On the other hand many dainty little pieces scattered along a broad wall space never add as much to the beauty and dignity of that wall as would one heavy piece that harmonized with the rest of the room. The type of furniture must be appropriate, though it is not necessary to carry out the whole scheme in accordance with one def-

inite period. The color scheme comes next, and of equal importance is the balance of pattern and texture. All of these things are essential in creating a harmonious room.

Those are the material considerations, but there are others. The room must be reflective of the family that uses it and must take into consideration the personal habits of the various members. White satin covered chairs are of little value in a living-room where the dogs are treated as part of the family. Fragile, spindly chairs that are beautiful enough for a museum are not for use in a living-room where growing boys flop into the handiest chair regardless of its antiquity.

In such a room there just must be chairs which are strong enough to be spun around on one leg and then straddled with elbows resting on the back. If no one is musical, there is no reason for keeping the upright piano despite the sentimental associations. If the fireplace is never used, don't bother to make it a centre of interest when arranging the furniture. If the view from the windows is your chief joy, don't

shroud them with curtains that must always be pushed back, and don't block the approach with useless tables and chairs. Leave them accessible, for a glimpse of a lovely garden, or a river, or a beautiful spring is worth more than anything you can buy.

One other factor of suitability that always crops up is that of the family budget. Whether you actually live on a prescribed budget or not is of little importance, for everyone has a more or less definite amount indicative of the yearly income. The scale of living and the decoration of the harmonious house should be definitely gauged by income. 'Keeping up with the Joneses' sometimes appears to be a national menace, but luckily for the homemaker the charm of a room has never been dependent upon the amount of money expended on it. The result, which so often leads to false decoration as well, is apt to land us on the wrong side of the ledger. And for what? For trumpery that is not truly reflective of what the family needs and is too ostentatious for the house.



ometimes it is a love of bargains that leads us astray, even when deep down in our inner consciousness we know quite well that the object is not suitable. 'This is what is being used this year' is another phrase which leads to speedy decorative downfall. How would the house would be which held the yearly quota of what was being used! And it is a rare case indeed when last year's furnishings are entirely discarded in favor of this year's. If the new idea is not suitable for your house, pass it by as quickly as you would an unbecoming hat. Be selective — always with suitability as the keynote.

In order to work out practically for you some of these ideas of harmony, we have arranged here on these pages an ordinary room as most any of you might have. We are showing you that room furnished from the standpoint of suitability and good taste, and also from the standpoint of total lack of suitability. It is a simple room of good proportions, fourteen feet by twenty, such as might be found in a Georgian or Colonial home or in a city apartment. It is truly a composite type, one that may not be unlike your own room with slight changes of doors or windows. The architectural detail is definitely eighteenth century. Note the

charming but simple mantel at the far end of the room, the well-designed cornice, and the corresponding chair rail which makes a kind of dado, as well as the trim around the windows and the door itself. Such a room might be furnished suitably in many different ways, ranging from the earliest eighteenth-century style with a figured and decorative wallpaper background and the walnut furniture of the Queen Anne era, way through the entire gamut of eighteenth-century styles, up to and including the fine furniture of the early nineteenth century in America. Or, though it would be a shame, the room can be the nondescript collection so many of us have to live with — heirlooms that are not quite good enough or old enough to be valuable, and a few odd pieces that have been lent by an overstocked friend which just fill in the otherwise blank corners. But even with such a conglomeration, the point to be considered is that of making the most of each piece that is good and of harmonizing it with the actual background of the room, and at the same time considering the family life and tastes.

**N**OW as to the family to whom this room belongs. To my mind it is one of the innu-

merable families living hither and yon throughout the country who have a nice home, a pretty garden, a love of recreation and of entertaining at home. The house itself, or the apartment, if that comes closer to your need, has a certain individuality, but its charm is dependent on the suitability of the furnishings. We are assuming that this is the one living-room, though that does not preclude the fact that in addition there may be a study or library, a sunroom, or possibly a more formal music-room or *petit salon*. But here is the centre of family life, for the living-room must express the whole family as no other room in the house can or does. It must be adapted to the needs of the entire family, and our living-room is just that.

There are any number of places for reading with good books close by, for there are many easy-chairs, each with a good lamp within reach. There is a splendid place for writing with the light coming over the left shoulder. At night the little desk lamp provides the direct light which is always needed. And, by the way, isn't that a good way to use that Duncan Phyfe table? The radio in the corner between the armchair and the sofa is within the reach of either. There is room for two small groups of people at the same time, which



THE TWO WALLS that are cut away in the perspective on the opposite page are shown here in order to give a complete picture of the furnishings of the room. Selection and grouping of furniture from the point of view of maximum usefulness and comfort are apparent in all parts of the room. At the same time a nice sense of balance and order has been maintained throughout







HERE IS THE SAME ROOM as pictured on a preceding page, but unsuitably furnished. A striving for an effect has obviously influenced the owner rather than function, background, and family preferences. Spanish furniture has its place in rooms where the backgrounds are suited to it, but here it is obvious that the pieces are out of character, as well as too large for the spaces. Lights are badly placed and the grouping of furniture lacks order and is not based on probable use

will not interfere with each other. And if tea is served there is a place for that. A great part of the charm of this room lies in the arrangement, for it follows the good principle of expansion. If there are but two people they may sit on the sofa; they may sit on the comfortable chairs on either side of the fire, if it is a day when the fireside seems the most inviting spot; or they may sit on the little love seat at the other end of the room. Suppose that a few extra people drop in for a cup of tea. There is room for three on the sofa, and the two easy-chairs are quite near enough so that their occupants can be included in the conversation without the necessity of moving the chairs. It seems to me that a room is never well planned when chairs must be pulled about as soon as an extra person enters. In fact this whole room can be included in one large group or broken up into as many small ones as is desirable. It is obviously a family room.

The furniture is arranged to suit this family, but even before that it was selected with an eye to its suitability. It is all harmo-

nious with the house, with the architectural detail of the room, with the family, and quite within the established scale of living. Some of the pieces may or may not be antiques, but each piece has its place in the scheme of things. It is quite possible in a room of this kind to use rare old pieces, such as the Pembroke table in front of the window, right beside a modern barrel chair. The Duncan Phyfe writing table is an excellent copy of one direct from the cabinetmaker's own factory, and because it was chosen to go in this room with these other things it is of fine wood and properly finished so that it blends with its neighbors of greater age. Each piece belongs in the room and was selected with the double thought of beauty and utility.

OTHER decorative principles that always help to create a harmonious room are those of line and form and balance. You will find that each one has been carefully considered in the assembling of this room. The color scheme, which adds so much to any room,

reflects the personal taste of this particular family, and there is great variety in texture and pattern. The simple draperies of striped satin which hang in rich folds at the windows add to their architectural character. Balancing them on the opposite wall is a heavy sofa covered with a textured durable fabric of harmonious color. The painting on the wall above it gives harmony of color, and pattern, and at the same time completes a pleasing wall composition.

The filling of the wall spaces is always an interesting phase of suitability, for so often, despite good background and harmonious furniture, the wall decorations are off key. In this room you will see that they have been selected just to fill space or because they were wedding or Christmas gifts. Each piece plays a part in the harmonious ensemble. The mirror over the mantel is part of a wide wall group, its slender Chippendale lines adding a grace note to the simple Georgian mantel. The two pictures on either side are nicely balanced, each with sufficient space about it to give it individuality. Perhaps



are original water colors or pastels. In case they were placed there because they suited the rest of the room and played their part in the development of the color scheme. The group over the little love seat suggests another possible arrangement for pictures on an unbroken wall. They are related in character, possibly a series of three—Japanese prints, or fine etchings or aquatints, or old portraits, whichever is the taste of the family. The lighting of the room is often thought of as part of the wall decoration, for usually there are side brackets to break up long wall spaces. In this room we are dependent upon lamps for all the illumination, thus leaving wall spaces free for whatever decoration seems best. The lamps are so placed that there is plenty of direct light for special purposes—for reading, for writing, and so on. At the same time there is sufficient general illumination, because the rays of light from lamps on opposite sides of the room play back and forth across each other, giving as much or as little light as is wanted. Each principle has been considered seriously in the assembling of this room, with the result that the room is harmonious, it is inviting, it is adequate for the needs of the

family. More than that it is expressive of their likes and dislikes, their mode of living, and their appreciation of what is appropriate and suitable.

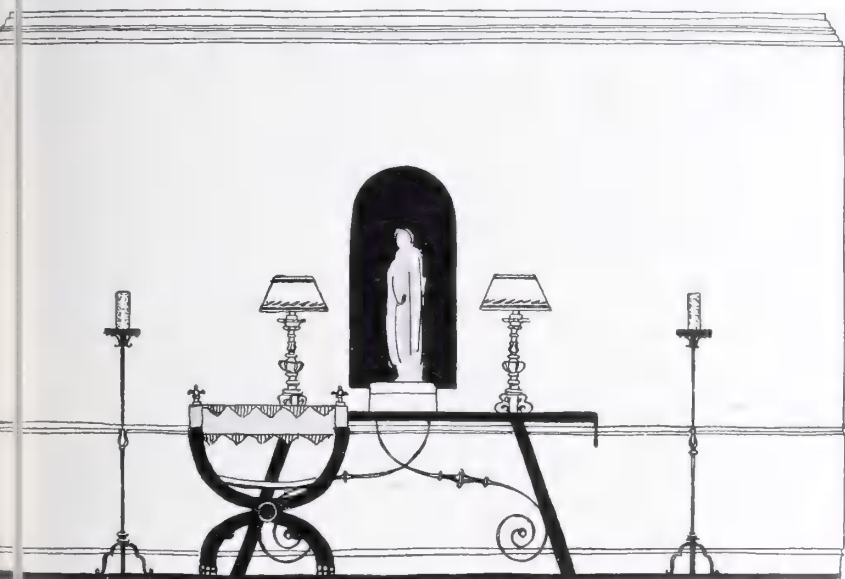
**N**OW let us consider how badly and unsuitably and yet how expensively this same room may be decorated. Looking at the second picture, you will see right away that here is an attempt at grandeur in a simple room. There is no consideration of the architectural background, and the Spanish and Italian trappings are as little at home here as they would be in an igloo. That does not mean that some of these pieces could not be used in the right place, but they are certainly not appropriate in this room.

If suitability to the house is the first consideration, what has happened here? The Colonial or Georgian idea has been quite forgotten. The nice eighteenth-century detail of mantel and mouldings is submerged behind a mass of ornate decoration without benefit of meaning. The fine smooth wall surfaces do not provide the correct background for these massive pieces. The fireplace that can and should be such an interesting centre of the

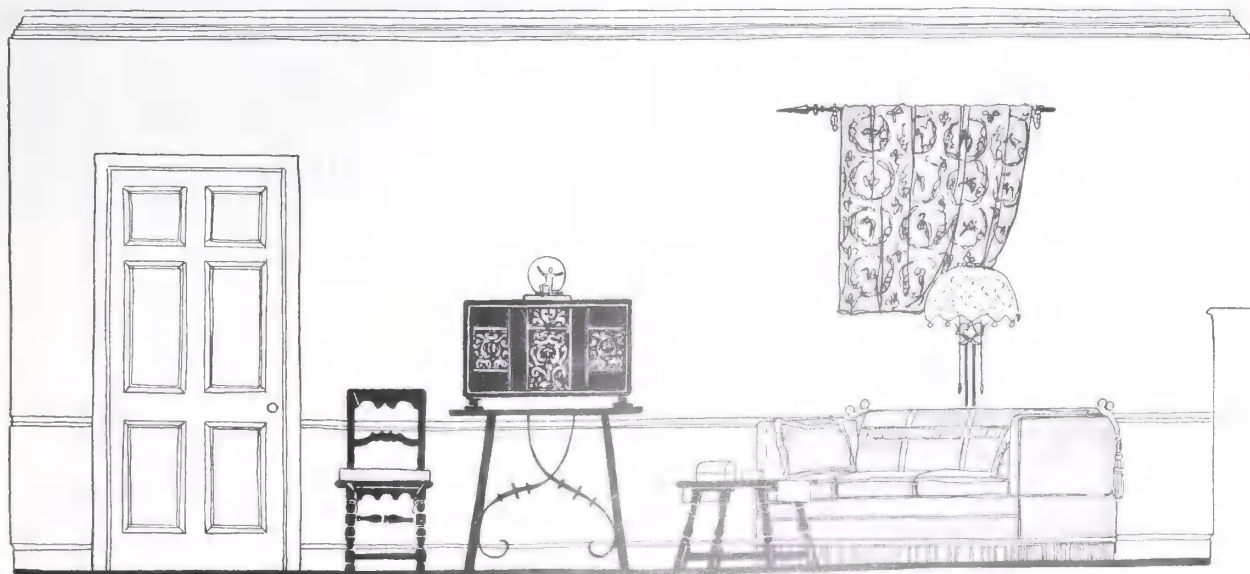
family grouping is quite abandoned and its simple beauty overshadowed by large andirons and a bizarre quasi-Oriental cushion. There is no feeling that the bookcases are there for use, though they may hold books. There is no place to read. There is no place to write. There is no place to be thoroughly comfortable or to form a conversational group.

The vargueno, which was probably a bargain, overlaps the space between the windows and is quite too heavy in scale. It may have been intended as a place for writing, but there is no chair near it. The bookcases shut off behind the sofa are obviously not to be used, and the straight uncompromising chair near both books and window is quite uninviting. The radio, housed in the smaller of the ornate cabinets between the windows, is provided with a bench, and ugly as that bench looks, it is not unlike hundreds that have been sold in the past few years. It may be useful, but it has no claims to beauty and all its busy little curves and varicolored ornaments are as unsuitable for a harmonious living-room as anything could well be.

The arrangement of the room is bad, but not so awkward as it might be if all the large pieces were placed (*Continued on page 398*)



*THIS LONG TABLE at the end of the room lacks usefulness, as there is no comfortable chair near it and the two torchères are neither useful nor decorative. The sofa, although of a comfortable type, contradicts the lines of the room by being placed across the corner, blocking the way to the bookcase. The hanging, since it cannot centre over the couch, gives a feeling of instability, a feeling that is heightened by the lack of balance throughout the room*







## OUR FIRST-PRIZE HOUSE

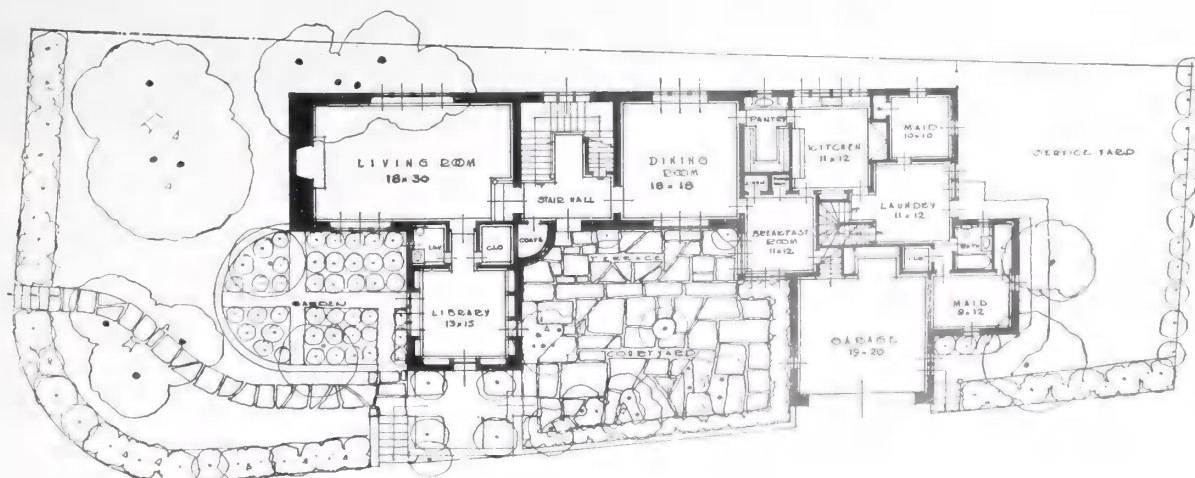
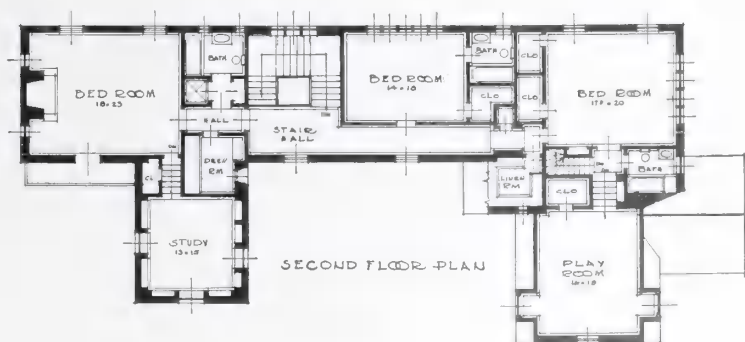
*Awarded First Prize in the Eight-to-Twelve-Room Group in the House Beautiful Fourth Small-House Competition*

RALPH C. FLEWELLING, *Architect*





THE VERY SHALLOW LOT above the grade of the street level presented a real problem in designing this house, which was solved by placing it near the rear lot line with the garage on the street. As a modified English or French provincial type of house was wanted, the irregular plan with projecting bays gave an opportunity for an interesting division of the area in front into small garden units, which are screened from the street by the retaining wall. A view of the entrance to the paved courtyard is shown on the preceding page. The house was designed for Mr. and Mrs. N. Y. Stockwell and is in Los Angeles







THIS VIEW OF THE STOCKWELL HOUSE shows the breakfast-room and the garage over which is a large playroom. The house has walls of brick veneered on a double-studded frame and of siding and half-timber. They are brush-coated with white. The roof is of blue-gray slate with ridges of white clay tile. All the outside trim is blue-green overglazed



# TEXTILES IN THE

# SPRING

of

1931

BY

HELEN McLEAN GRIGGS



EVERYTHING new in textiles this spring of 1931 is, paradoxically speaking, old. The present emphasis on true old decoration has resulted in a revival of fabrics characteristic of each period. Non-period, pretty-but-meaningless design is a thing of the past, and in its place we find a quality of formal period design that has never before been available in the most sumptuous brocade down to the simplest printed muslin. Much of this is of proved authenticity, derived from museums, documents, and other sources of historical design. All of it is delightfully interesting, and calculated to arouse an interest in historic period decoration quite beyond any mere decorative end. I hardly know where to begin to describe the many new designs. As soon as I decide

the greatest interest lies in the seventeenth- and early eighteenth-century revivals, I am struck by the beauty of the designs of the late eighteenth century of the Georgian period, by the formal elegance of the Directoire and Empire periods. A little later I am completely won by the Early

THE EFFECTIVE but apparently haphazard design of this linen by Donald Deskey is in reality very studied, since no matter how the material is used, the flowers are always correctly placed. Courtesy of Lehman, Connor & Company. Furniture by Ypsilanti

American and French Provincial themes, which are stronger than ever, particularly at this time of year when we begin to think of our summer homes. And then, of course, leaning somewhat to the modern decorative idea myself, I find great delight in the whimsical lightness and subtle colors of twentieth-century contemporary design. Which all goes to show that decoratively we are living in an abundant period with a wealth of good design of any period that we like at our disposal.

Let us then begin with the early English mood and proceed chronologically. An increasing interest in English oak furniture types has brought about a demand for consistent fabrics, and the very first ones that we meet are the crewels. I might say the last ones also (in this period), for crewels seem to be everywhere — in prints, in woven

goods, in embroideries. Many of the designs are from the Jacobean period in England, others suggest the more primary sources of India and Persia. For instance, a mohair fabric (not illustrated) has an elaborately embroidered Indian crewel in chain stitch on



Fig. 2



Fig. 3

FIG. 1. A crewel on satin-weave linen planned especially for summer slip covers and draperies. Courtesy of Witcombe, McGeachin & Company

FIG. 2. A tapestry featuring an Elizabethan needlework pattern. The simulated embroidery stitches are in green, gold, orange, and red on a tan ground. Courtesy of the Orinoka Mills

FIG. 3. A modern tapestry from France showing influence of wrought-iron work so popular there now. The scale and weight of this pattern seem to demand the heavy furniture forms of the early English period. Courtesy of Schumacher

FIG. 4. An amusing rooster pattern originally from Mulhouse in the early days of the last century. It seems to combine equally well with Queen Anne or modern settings. Courtesy of Schumacher



Fig. 4





Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

FIG. 5. An *Indienne* showing the exotic influence of the Orient. Originally from Mulhouse in the early nineteenth century. Courtesy of Schumacher

FIG. 6. A Victorian textile as conceived in the present day but authentically reminiscent of the period. Courtesy of Schumacher

FIG. 7. A 'Grinling Gibbons' in faded colors on cord de rae. Also on glazed or unglazed chintz. Courtesy of Witcombe, McGeachin & Company

FIG. 8. 'Iris,' a decided monotone, is printed on rayon satin for draperies and suggests Viennese influence. It is matched in wallpaper and may also be had in shower curtains. Designed by Alice Donaldson. Courtesy of the DuPont Rayon Company

FIG. 9. A stunning French provincial linen woven by the Barbarian peasants and printed by the resist method from old block samplers. In primitive reds or blues and sold by the repeat. Courtesy of R. H. Macy & Company

FIG. 10. A mohair embroidered after the manner of petit point. Planned for late eighteenth-century and Duncan Phyfe furniture. Courtesy of Lesher, Whitman & Company

FIG. 11. The separate motifs of this authentic brocade of the late eighteenth-century French era lend themselves well to individual effects in upholstery. Courtesy of Schumacher

FIG. 12. A French brocade of the early nineteenth century. Courtesy of Schumacher

FIG. 13. An authentic Directoire brocade in lovely colors. Sold by the repeat. Courtesy of Schumacher

FIG. 14. A romantic scenic on toile de rae which at the moment takes the place of toile de Jouy. Courtesy of Witcombe, McGeachin & Company

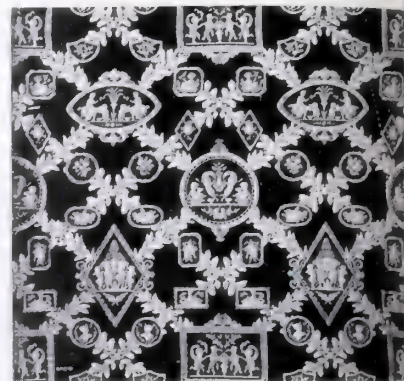


Fig. 11



Fig. 12



Fig. 13



Fig. 10



Fig. 14



FIG. 15. 'Mille Fleurs,' an informal printed linen suggestive of quaint bedroom paper and appropriate for Early American and cottage uses. Courtesy of Robert McBratney & Company



Fig. 15



Fig. 16

FIG. 16. A mohair printed with a design excellently copied from a late Colonial block print now in the American Wing of the Metropolitan Museum. Courtesy of Lesher, Whitman & Company

natural ground. The motif is taken from an old Indian piece with the help of between forty and thirty-five colors displays birds in bright plumage among extravagant flowers and leaves. A gorgeous piece for a round service. The crewel illustrated (Figure 1) is a modestly priced one planned especially for summer slip covers and hangings. Its bright-colored chain-stitch embroidery is on a satin-weave linen background and fifty inches wide in natural or plain summer colors.

Beside the crewels there are Gothic and abethan designs both in printed linen and in woven damasks, chiefly the latter. The one that we show (Figure 2) uses an Elizabethan needlework pattern in bright colors on a tan ground, the coarse weave of the pattern simulating the embroidery stitch used at that time. Occasionally we find a modern design that seems fitting. One such is illustrated (Figure 3). Though contemporary and obviously inspired by the forged needlework now so popular in France, the scale and weight of its design seem to demand the heavy furniture of the early English period.

From the Jacobean period textiles modulated through the William and Mary and the Anne eras, from the heavier, bold-embossed stuffs to the lighter materials of the Georgian or late eighteenth-century English. These consist chiefly of printed muslins and cottons, which are excellently presented in the linens, chintzes, — glazed plain, — and cretonnes of this present age. These are 'applicable for furniture

FIG. 19. A sun-fast chintz in two tones, delightful for informal interiors. The pattern is in ivory on a color background

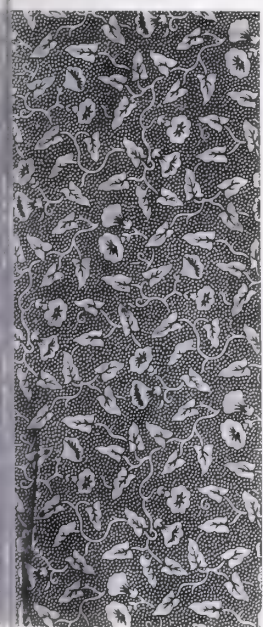


FIG. 17. An authentic brocade of the Federal American period. Courtesy of Schumacher



FIG. 18. 'Fiore,' a printed linen with French floral bouquets. Courtesy of Robert McBratney & Company



Excellent cooperation between artist, textile firm, and furniture manufacturer is here evident. 'The Covered Wagon' design by Dorothy Trout, linen produced by Lehman, Connor, furniture by Ypsilanti

from Anne to Victoria,' to quote Miss Lucy Taylor in her third article on upholstery fabrics in the December 1930 *House Beautiful*. Incidentally this is as good a place as any to say that in looking over the various 'new' textiles for 1931 I found several revivals of the very materials with which she illustrated her series of articles — which is, in itself, proof of how authentic some of our present-day designs are.

So numerous and so good are all these prints that one cannot possibly hope to mention them all. In choosing from them for modern use one is controlled more by the scale of one's furniture than by any meticulous loyalty to a given era, since we have learned how to blend our periods gracefully and therefore adapt our fabrics, provided, of course, they follow certain essential characteristics of the predominating period.

There are two delightful prints consistent with the earlier part of the period (Figures 4 and 5) which show their Oriental inspiration. Both were originally made by Thierry-Mieg in the old town of Mulhouse in Alsace in the early days of the last century, when Eastern prints were the rage in France. It is interesting to note that they also show a distinct modern feeling and are an excellent example of the adaptability of many of the present-day prints. The print with its amusing roosters is on cotton and would be delightful in a country home and with the furniture of the middle eighteenth century. The bamboo with its tropical birds and gay butterflies is a linen which would be very smart for a sunroom. (Continued on page 400)

FIG. 20. A printed muslin from Germany designed by Professor Breubaus. Courtesy of Richard E. Thibaut, Inc.



Fig. 20





## THE LUNCHEON TABLE ADOPTS COVERS OF LACY LOVELINESS

BY MARGARET THOMPSON AND CHRISTINE FERRY

AS the wheel of Fashion revolves from one season to another, Hospitality, in a gracious mood, reflects the reacquired femininity of the moment in the adoption of delicate covers for the formal luncheon table.

There is nothing more decorative than lace for purposes of table dress. Used by itself or combined with fine linen, it provides a truly exquisite background for beautiful table appointments, and is never more effectively displayed than when thrown into relief by the dark surface of a table top.

Whether plied with the needle or with bobbins, lace has ever been regarded as one of the choicest expressions of decorative art. For countless years this delicate craft, which requires so many precious hours of careful, painstaking work in its execution, has been fostered by royal favor as well as by discriminating taste, and there is a wealth of romance associated with it. Processes have been perfected by constant repetition. Designs have been carefully cherished and

passed from one generation of a family to another.

Although present-day conditions have brought many changes to the peoples of the older countries where lace making has flourished for centuries, in Italy, in Belgium, and to a lesser degree in other parts of Europe, the delicate craft is being perpetuated by skillful and loving fingers.

There are many varieties from which to choose, — some exquisitely fine and delicate and others of a more robust nature, — and in buying many of these modern laces, one is, in a sense, securing the heirloom of a rich inheritance.

The all-lace cloth, for even a small table, is indeed a luxury and one to be treasured quite as much for its beauty and romantic associations as for its intrinsic value. No more exquisite ones are offered the modern hostess than those made of Flanders lace in combination with *point de Venise*.

Selected for illustration is such a cloth having a central motif of the Venise and an

outer border of the same beautiful lace frame the table top. The more closely meshed Flanders lace has been used for the body of the cloth and for the border edge which constitutes the drop.

A cloth of this nature may be made order to meet individual requirements. may be imagined, the cost is not inconsiderable, but it is a most worth-while expenditure since it secures an heirloom to be handed on to future generations. Matching napkins are of sheer, fine linen edged with Flanders lace and ornamented on one side with a medallion motif of the Venise for the purpose of enclosing an embroidered monogram.

To use with this beautiful cloth, we have selected service plates of delicate Mint china decorated with floral motifs in natural coloring, exquisitely dainty and in perfect accord with both the texture of the lace and the style of the design.

A centerpiece of Talisman roses combined with blue laceflowers repeats the color



he china, and a few sprays of white  
ia are added for the atmosphere which  
fragrance suggests, as well as for their  
acy.

utlery with handles of Royal Dresden is  
ing accompaniment to the service plates,  
pistol handles being not only very  
y in themselves but, by reason of their  
e, an interesting frame to the plates.  
were fortunate in finding a set which,  
ough semi-antique, is not prohibitive in

ith this cutlery is used flat silver quite  
le in form and delicately outlined in  
. The centrepiece repeats the gleam  
e silver in a beautifully designed base,

ornamented with Cupids in relief, supporting  
a crystal bowl. Silver shells, used as indi-  
vidual nut dishes, add a further decorative  
touch to the table setting, as does the stem-  
ware of polished crystal—very sparkling  
and jewel-like in its appearance—engraved  
with a delicate fern design.

Another cloth of quite different character  
is composed of strips of the beautiful Santo  
Stephano lace set together with bands of  
linen decorated with Italian drawnwork and  
so placed as to run lengthwise on the table  
top. Although less patterned than the all-lace  
cloth, it is none the less luxurious and dis-  
tinguished.

Santo Stephano is a pillow lace of somewhat

sturdy texture, and the cloth as a whole  
expresses a certain richness and dignity which  
make possible the use of greater depth of  
color in the selection of both china and  
appointments than in the case of the one  
composed of Flanders and Venise.

Plates of creamy white Spode, decorated  
with a wide-patterned border of golden  
yellow which encloses a scenic design done  
in purple brown, green, and touches of  
orange, have a quality of mellowness which  
makes them singularly appropriate for use  
with this cloth.

In the table setting illustrated, the rich  
coloring of the plates has been emphasized  
with a centrepiece (*Continued on page 404*)

VERY MODERN IN FEELING is the cloth of net  
combined with appliqué (shown on the oppo-  
site page) which is used as the basis of a set-  
ting in white and silver. The china is pat-  
terned with silver lustre and the bonbon  
holders are of highly polished silver. A  
shallow glass bowl holds gardenias with one  
green and one white orchid. Courtesy of Lord  
& Taylor, Arden Studio, The Little Gallery,  
Benelto & Pillori, and Black, Starr &  
Frost-Gorham



STRIPS OF SANTO STEPHANO LACE set with bands of linen  
form this distinguished cover (above). With this are  
used richly colored Spode plates and smoke amber glass.  
Leaf-shaped silver dishes supporting bunches of grapes  
flank the centrepiece, which holds purple iris, yellow  
jonquils, and vivid orange Euphorbia. Courtesy of  
James McCutcheon & Company, Gilman Collamore,  
and Black, Starr & Frost-Gorham

AN EXQUISITE COVER OF FLANDERS LACE with a central  
motif and outer border of point de Venise (left) makes  
a background for delicate Minton china and cutlery  
with handles of Royal Dresden whose coloring is re-  
peated in a centrepiece of Talisman roses combined  
with blue lilies. Courtesy of Kargere, Gilman  
Collamore, E. Schmidt & Company, and Black, Starr  
& Frost-Gorham





## ROOMS WITH A MASCULINE STAMP

*A Combination Living-Room and Dining-Room*

*for a Bachelor*

JAMES H. BLAUVELT, DECORATOR

THIS ROOM of ample proportions and high barrel-vaulted ceiling is an especially appropriate setting for Italian antiques, which form the nucleus of its furnishings. The walls and trim are stippled in a rust tone, and the ceiling painted a Mediterranean blue. On the dark oak floor is a Kerman rug with characteristic rose and blue all-over pattern. The chairs, Italian of the late sixteenth or early seventeenth century of a rare type, are covered with antique gold damask. The table, which is shown set for dinner, has a blue figured damask cloth, amber glass, Italian pottery, and antique Russian candlesticks. The Coromandel screen not only serves a practical purpose, but with its black note makes an excellent balance for the piano





IN THE BEDROOM the same color scheme is carried out, established by the hangings of neoclassic design in rust, French blue, and white, which are used in both rooms. In front of the bay window in the living-room is a couch in plain blue tapestry on which are blue and copper-colored pillows





*Books and Burled Maple  
make the  
Walls of this Room*

HERE ALSO is a combination living-room and dining-room which has the unmistakable stamp of a man's room. It is in fact a room built around a collection of rare books which line all four of its walls. The bookshelves and wall paneling, designed by Mr. Peter Zucchi, are of maple toned to a soft satin-like finish in sympathetic accord with the spirit of the room



*In the Apartment  
of  
Charles M. Willson*

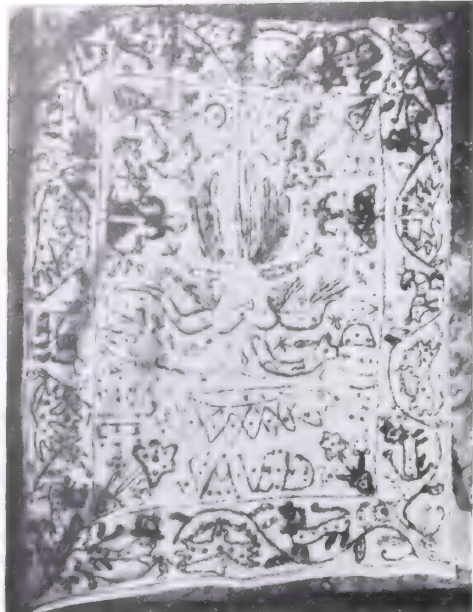
BARTON, PRICE AND  
WILLSON  
DECORATORS



*The walls of this room are of mottled green-blue, while the hangings are of a heavy blocked linen on a tête de nègre ground with a design combining orange and green-blue, producing a rich tapestry effect when drawn. The Venetian blinds and fasciæ are of brilliant orange, while the slip covers for the easy-chairs are of orange-striped plain linen, and for the day bed of green-blue jaspé blending exactly with the walls. In the handsome Chippendale secretary is a choice collection of jugs, of canary color, light blue, and silver resist, which show to advantage against a lining of pale gold damask.*







SOFT FEATHERS of white, red, blue, and yellow are affixed to rabbit skins to form this magnificent *manta de pluma*

THE art of featherwork—*el arte plumario*—is almost as old as Mexican art itself. With the exception of pottery it is the oldest of the arts and is second to none in its beauty, fragility, and marvelous delicacy of color and charm.

Fragile as it is, some magnificent specimens of the art have been preserved. Three of the famous feather pictures owned by the National Museum in Mexico City are included in the exhibition of Mexican art which is now being shown in various cities of the United States. This exhibition, which is being held under the auspices of the American Federation of Arts and the Carnegie Foundation, is largely due to the interest which Dwight W. Morrow, former Ambassador to Mexico, takes in the art of that country. While adding to his private collection the idea of this large exhibition occurred to him, and largely through his initiative it was carried out.

The pictures loaned by the Museum are 'Christ or King of Heaven,' sixteenth century, 'Santa Monica,' seventeenth century,

and 'Santa Caterina,' also seventeenth. There are also two other feather pictures included in the exhibit -- one of 'San Juan Nepomuceno,' loaned by Mr. Morrow, and a modern picture made especially for the exhibition.

Featherwork, which was the most precious of all the applied arts in the pre-Conquest times of the Aztecs, is an art which has almost vanished, as have many of the older specimens which were the pride of the Aztec artists and the glory of the lords and gods for whom they were made.

It was not until after the Conquest by the Spaniards that the feather pictures or feather paintings such as are included in the exhibit were made. The valuable feathers, paid as tribute by the Aztec vassals to their rulers, were first used to make cloaks and capes and shields, arms, devices, escutcheons, and other noble insignia for personal adornment of the rulers and for decorating the images of the gods as well.

Featherwork is still done in Mexico to-day, some of it by descendants of those who first practised the art in the time of the Aztecs. There are few interested and capable enough to make the same type of picture as their ancestors, however. Also there is no demand for the elaborate and intricate pictures of

olden times, and those of the present day of the type to appeal to the 'tourist trade.' Instead of robes for emperors, hanging palaces, and decorations for churches and temples, the feathers now decorate



CHRIST OR KING OF HEAVEN, *fast* in the sixteenth century, an unusually and interesting example of the *arte plumario*



SANTA CATERINA (left) and Santa Monica, feather paintings of the seventeenth century

cards and calendars, and instead of saintly angels the pictures represent birds, flowers and fighting cocks. The featherwork often coarse and dyed and the delicacy of old artists' work is lost. The modern picture made especially for the exhibit by E. Olay is considered equal in merit to the old ones, but this is an unusual example of modern featherwork.

According to the Friar Bernardino Sahagun, who wrote of Mexico after the Conquest, little was known of the technique of featherwork even at that time, so confused with the haze of time and legend were the beginnings of the art. To cloud its history further were the ancient Aztec names and symbols, themselves buried in a maelstrom of antiquity. Sahagun tells us, though, that the first featherwork was done with black and white feathers from ordinary fowls such as hens and turkeys. (Continued on page 412)





## A HUMANIZED PUBLIC LIBRARY

*That Departs Entirely from Outworn Standardized Forms*

BY WALTER A. DYER

Of course not every small town can do what Amherst, Massachusetts, has done and is doing in the way of a free public library, because not every town falls heir to \$100,000 bequeathed by a loyal former citizen for that specific purpose, but every town can learn something from what Amherst has achieved. So wisely has that large sum been employed, with such taste and imagination and civic vision, that the Jones Library at Amherst is becoming known throughout the country as a model of its kind, the outstanding exemplar of the principle of humanizing the public library.

In its architecture and interior appointments the Jones Library departs utterly from outworn standardized form. Instead of being a Greek temple or a Renaissance palace, filled with book stacks and with long reading tables, the trustees of the Amherst Library have built a house — a home for the intellectual and æsthetic life of the community. Instead of making it a mere bomb for books, they have created a social centre and a civic focus. While its object is to furnish ample reading for a community composed of individuals with an unusual diversity of background and outlook, ranging from uneducated Polish farmers to college professors, it has conceived of its field extending beyond this into the realms of

the arts, education, research, and the spoken word. So far as possible all taint of institutionalism has been eliminated from its architecture, its furnishings, and the scope and character of its work. It is an enterprise of more than passing significance.

Mention has been made above of a bequest which constitutes what is probably the largest public-library benefaction ever made to a single town of less than ten thousand inhabitants, and thereby hangs an interesting and perhaps inspiring tale. The benefactor was one Samuel Minot Jones, a man who in his lifetime exemplified the principles of business integrity and who at his death gave expression to the abiding love he always retained for the home town of his boyhood.

He came of New England pioneer stock and was born in the neighboring town of Enfield on September 16, 1836. In 1839 the family moved to Amherst, where the father engaged in business as a merchant and small-town manufacturer. They quickly be-

came prominent in the social life of the community. Samuel attended the famous old Amherst Academy and then went to work in a country store.

In 1854, at the age of eighteen, Samuel joined the procession of those young men of the Eastern states who turned their faces westward in the search for fortune. He settled in Illinois and began learning the lumber business. When the War between the States broke out he was one of the first in his section to enlist, and he served honorably for eighteen months. With his health broken he returned to Amherst to recuperate, but was unable to return to the army.

In 1864 he went back to Chicago, where he again engaged in the lumber business and laid the foundations of an ample fortune. He retired from business in 1894 and in 1898 married Harriet Watson Stenger of Philadelphia. She died in 1909, leaving one son, Minot.

Samuel Minot Jones died in Morristown, New Jersey, on October 10, 1912, in the seventy-sixth year of his age, honored and loved by all who had known him. By the terms of his will, the residue of his estate, after a few specific bequests, was left in trust for his son, with a significant and farsighted proviso. If Minot should die without issue, before reaching his majority, the whole of the resi-

*AN AIR OF INFORMAL HOSPITALITY characterizes this building which, in both exterior design and interior arrangement, suggests a spacious Colonial home rather than a public institution. Putnam & Cox, Architects*





A CORNER OF THE MAIN READING-ROOM, showing the circulation desk and a glimpse of the entrance hall beyond. All about the room are open shelves holding some two thousand volumes

due was to go to the town of Amherst for a free public library.

The dénouement is not without its dramatic aspect. When the United States entered the World War, Minot, true to his father's patriotic example, enlisted, and was attached to Company C, 305th Battalion, U. S. Tank Corps. While in training at Camp Polk, Raleigh, North Carolina, he contracted influenza, and on December 16, 1918, he died in Base Hospital No. 12 at Biltmore, North Carolina, aged nineteen years and six months.

And so the sum of \$690,118.61 came into the possession of the town of Amherst, to provide a free public library for its citizens

and a permanent memorial to both father and son. Trustees were appointed in the will, and on March 3, 1919, they were incorporated as the Jones Library. The money, as soon as obtained, was invested in interest-bearing securities, which have continued to produce an increment until to-day the assets of the library amount to nearly a million dollars, approximately half of which sum is represented by the plant and the other half by an invested endowment fund.

In 1921 a librarian was appointed and book buying began, and on September 7 of that year temporary quarters were opened in a former hotel at the centre of the town. Here the work of the library grew rapidly and



THE CHILDREN'S READING-ROOM is appropriately furnished and decorated. It has its own separate entrance as well as connecting with the main reading-room

policies and programmes were inaugurated which have since been further developed.

On December 9, 1926, the old building burned to the ground and many books and other valuable material were lost, though the Samuel Minot Jones Collection, of which mention will be made presently, was saved. The next morning temporary quarters were opened in an old house near by and library business was resumed, albeit with an avoidable curtailment of the lecture programme and other features requiring an assembly room.

By this time the invested funds had grown to such an extent that definite building seemed feasible. Desirable land was purchased, comprising nearly two acres, giving a frontage of two hundred feet near the centre of town, next to the old Strong House, home of the Amherst Historical Society. On the other side the new building of the First National Bank has since been erected. Plans were prepared by Putnam and Cox, Boston architects, the land was cleared, contracts were let, and on July 25, 1927, the first shovelful of earth was turned by the late Dr. James M. Tyler, president of the Board of Trustees, since succeeded by Ray Stannard Baker. On October 18 the cornerstone was laid, and addresses by the presidents of Amherst College and the Massachusetts Agricultural College and others. The building was completed in a year and was formally opened and dedicated on November 1, 1928.

So much for an outline of history, remarkable enough in itself, but of no great significance if the new building were commonplace or the library's functions and scope of the ordinary sort. They are not. There is nothing conventional or institutional in the building's external aspect. Rather it is like some New England farmhouse or village house to which, from time to time, additions have been made to meet some extraordinary need of hospitality. There is, however, nothing sprawling or overgrown about it. Its pleasing contours are made up of satisfying lines and pleasing details.

Fundamentally it is a three-story, gambrel-roofed house with dormer windows, facing south, with two-story extensions to the east and west. It is of fireproof construction, largely invisible concrete and steel, with stone as its principal exterior material, relieved by some brick and wood, both painted white. The roofs are of gray slate. The cost of the building was in the neighborhood of \$260,000, with another \$100,000 added for furnishing and equipment.

The designer, Mr. Allen H. Cox, was well equipped to do this very thing. Him, a Yankee, born in South Hadley Falls, Massachusetts, brought up in the Connecticut Valley, has possessed a thorough knowledge of the architectural traditions of the region as well as of a native feeling for them. He was well acquainted, too, with the immediate neighborhood, having designed seven fraternal houses and the delightful Lord Jeffrey house in Amherst. To the building of the



rary he brought this equipment of understanding and experience, and the result is a homelike structure which belies its youthfulness and appears to have grown out of the

The style of architecture has no name and is a copy of nothing, though every feature is consonant with the spirit of the Connecticut Valley tradition. Even the gambrel roof, much less common in this region than farther north and west, is not without its local prototypes, including the old Strong House at Westport. Mr. Cox calls the style 'Connecticut Valley domestic,' which is sufficiently precise.

The main portion of the house is symmetrical and balanced, with the fine doorway with its pineapple pediment in the centre, but the two extensions, which run back to the north, are not identical, and the danger of a set look has thus been avoided. To mitigate the severity of the flat stone front, Mr. Cox placed a one-story wooden extension or bay at each end of the main façade, and these have occasioned only adverse criticism of the design that has been heard. There are sound reasons for this, artistic as well as historic, but the casual observer finds them somehow illogical and inharmonious. As the patrons of the library have become accustomed to them, however, these criticisms have grown fainter, and in summer flowering lilacs and hollyhocks they fade and soften them. Incidentally, they provide two of the most charming nooks in the interior.

The stone of which the building is chiefly constructed came from an old stone wall in a neighboring town of Pelham, some two hundred yards of which were purchased for this purpose. Of granite for the most part, these stones present a charming texture and variety of color, full of unexpected but always harmonious nuances of hue and tone. With its white wood and brickwork and green shutters, the building presents an effect not so delightful for its color than for its proportions and the distribution of its masses.

Landscaping of the grounds in connection with those on either side will tend to a continually increasing softness and richness of coloring, with the growth of the trees and shrubs that have been planted.

Inside, the building is as homelike as out. One's preconceived notions of what a public library is like are totally upset immediately on entering. It looks more like some well-appointed clubhouse. The many rooms into which the interior is divided open up charming vistas. The fenestration is as nearly perfect as one could desire, and all rooms are flooded with light and sunshine. There are, in all, twelve large rooms and sixteen of smaller size.

The main entrance doorway opens into an ample central hallway with a broad staircase leading to the floor above. To the left of the hall are the main reading-room and circulation desk. It is like a great living-room with small tables, its comfortable chairs and lamps, its shaded reading lamps, its soft



THIS CHARMING ROOM on the ground floor houses the Lucius M. Boltwood Historical and Genealogical Collection, originally the property of a prominent Amherst family

Oriental rugs, and its hospitable fireplace, one of eleven which add cheer and homelike quality to the building. There is elbowroom here for thirty-odd readers, and all about the room are open shelves with a capacity of some 2000 volumes. At the rear is an inconspicuous open-stack room with a capacity of from 6000 to 8000 volumes more. Behind the stairway is a magazine room, and to the right of the hallway are the administrative offices, the cataloguing room, and the inviting Boltwood Genealogical Room.

On the second floor are the art gallery, the Jones Memorial Room, and a room suitable for committee meetings and the like, with the collection of Amherst authors and other special works on the shelves. On the third

floor of the main building are a studio or classroom and five small studies which are offered free for the use of authors, students, and visitors engaged in research.

The west extension is devoted to the children's department and has a separate entrance as well as connection with the main reading-room. On the ground floor is the reading-room for boys and girls, appropriately furnished and decorated, and on the second floor an exhibition room and a small auditorium for story-telling and such.

The east extension, also with its separate entrance, contains a reception room, a lobby and cloakroom, and a splendid auditorium seating 350, with ample stage and dressing-room facilities. (Continued on page 405)



BOOKS BY AMHERST AUTHORS and those relating to Amherst history are housed in this room, which is also used for committee meetings and special exhibitions



# BLOCK PRINTS

## *And a New Decorating Idea*

BY

MARGARET McCREERY

A GOOD picture brings the glow of life into a room; a thoughtfully chosen picture can interpret the spirit of a place as nothing else can. Yet how often do we visit a house where the furnishings are thoroughbreds and the pictures are mongrels, the hit or miss accumulation of years. Why is it that so many women have learned the principles of good interior decoration and have achieved homes utterly delightful except for the tiresome pictures which to a sad extent neutralize their efforts?

It is very likely because we consider pictures in the realm of Art (with a capital A) and have been frightened away from that realm by some of our own painful early efforts. This in itself is too bad, but we are not holding a dissertation on art. This is merely a plea for a type of picture preëminently fitted to adorn the home of 'cosy' proportions — namely, the block print. It is also admirably in accord with the 'new decorating idea.'

The first virtue, then, of the block print is its intimate appeal — it invites close scrutiny, will not be stifled in the average-size room, yet it may have a powerful theme and



PRINTS are at their best against a plain background of paneled wood. This print, 'Flowing Shadows' by Paul Landau suggests the underlying rhythm of nature

if known better, can help one judge the relative merits of prints.

First, there is the wood cut, which, strictly speaking, is the result of cutting the design into plank grain wood with a knife. It is probably the oldest method and the one used by the Japanese. Plank grain means that the block or slab of wood is cut lengthwise with the grain. In the way boards are usually cut from a log. To cut a line in the block the knife is drawn toward the worker at a slight angle; then another line is

be very effective at a distance. One of the greatest delights of the wood engraving is that it seems to lead one into its scene, while the color print, be it ever so brilliant, may be trusted not to overwhelm the room it graces. They have good manners and are charmingly adaptable, and there is so great a diversity of subjects in the portfolios of the print makers of to-day that anyone's taste and any home's style may be happily accommodated.

Hand block print is a general term used to describe any process of cutting a design on a block and making a print therefrom — the entire process being done by the hand of the artist. Under the term 'block print,' however, are a number of technically different methods, not generally understood, but which,

parallel to the first and converging with it at the bottom, making a V. Two more cuts must be made at the ends of the line, making four cuts in all, unless the two long cuts meet at the end. If the block is now inked and printed there will be a white line on a black surface. To make a black line, two V-shaped cuts are necessary (VV), leaving a raised ridge between.

Various sizes of knives are used, and there are gouges for cutting away large areas. Some of the knives for the finer work are extremely keen, being made from diamond needles sharpened to a knife edge and secured in handles. The distinguishing mark of the wood cut is that the tool is drawn toward the worker. A tool pushed across



THESE PHOTOGRAPHS show how a change of decorative objects may completely alter the atmosphere of a room. On the left a black and white wood engraving of a sun-bathed landscape and nymphlike figure creates an entirely different effect from 'Brooding Lake Shadows' on the right, a color print which reflects the spell of that fantastic region surrounding Mono Lake







THE WEIRD EFFECTS of nature are graphically portrayed in these two prints. The one on the left is called 'Eroded Lava' and is a color linoleum block by Barbara Morgan. 'Downpour' is a wood engraving by Paul Landacre, technically interesting and having as a composition great charm and vigor

...makes a 'chewed' and splintered line. The wood used is usually hard, — though the Japanese used a wild cherry, — though other woods may be found suitable. Sometimes the surface is scraped slightly or sanded out, bringing out the grain. Then the print will show the pattern of the wood in the inked areas, which frequently harmonizes with the design used and heightens its effectiveness. Many of the Japanese color wood cuts are made from a great number of blocks, — sometimes fifty or more, — which are cut and inked to give the desired colors, each block printing only one color as a rule.

Wood engraving is another process in the category of block-print making. In this case a block of wood is end grain — that is, cut across the grain of the log. Boxwood is usually used because of its extreme hardness and smooth even grain. The tool used is the graver, a solid, V-shaped piece of steel, which is pushed away from the surface and removes the wood at each stroke, very much as a plough does the soil. The graver is pushed because the grain of the wood cuts evenly in any direction and does not deflect the tool as a side grain does if treated in a similar manner. One stroke of the graver results in a fine line, and much of the beauty of a wood engraving lies in the variety of line resulting from varying degrees of pressure on the tool. A slight pressure makes a fine line — by pressing harder a deeper line is made on account of the sharp point. Thus it is possible to achieve the subtle tones of shading which are necessary for richness of detail. There are many sizes of gravers, of course, just as there are different sizes of knives for wood cuts.

Wood engravings are usually in black and white, seldom in more than two colors. Color printing requires the cutting away of large areas of the block,

which is difficult in the hard type of wood used for engraving; hence color prints are usually wood cuts — or linoleum cuts.

Linoleum cuts during recent years have come to be used in the same manner as wood cuts, and often the terms 'wood cut,' 'linoleum cut,' or 'linoleum or wood block' are used interchangeably, though they are really different things. The tools used for linoleum block cuttings are entirely different from the knife of the wood cut or the graver of the wood engraving. They are similar to the tools used for wood carving. Linoleum has the advantage of allowing greater freedom and ease in cutting, the disadvantage (if it can be termed that) of necessitating heavier lines, more crude effects — effects, however, which are striking and delightful if handled by a true artist.

There is no mystery about choosing prints. It is like choosing anything else you are going to live with — see as many examples as possible before you make up your mind. Don't let yourself be hurried and don't be afraid of trusting your own judgment after due inspection and reflection. No doubt you will hear much about 'schools' and 'influences' and so on — all very interesting, but it is well to listen and weigh these things, supplementing them with your own opinions, even with information you may get from books at the library if you should care to.

If there is an art gallery or museum in the vicinity, ask to be notified of print exhibitions. There are sure to be good ones from time to time, and prints may be purchased or ordered from exhibitions, of course. A good art dealer, especially if he himself is interested in prints, will be glad to help in the quest, too.

The question will arise as to the relative merits of old and modern, foreign and American prints. There is much to be said for all of them, and volumes have been said — the quaint unworldliness of the very old, the abstract, often fantastic themes of the very modern. Certain print makers of to-day follow closely the ancient wood-cut traditions and their work has much the same mellow flavor, often with a bit more vigor. Others strike boldly for the emotional impression with the directness which characterizes our modern life. Prints of the latter school should be seen and not read; that is, we should enjoy them as we do a sunset without expecting an oration or an epic poem. They stimulate the imagination and aesthetic sense (if they are good), but do not necessarily have a story to tell.

Excellent things are being done by European, Mexican, Japanese, and other foreign (Continued on page 408)



AN ARRANGEMENT of several objects that is studiously selective and includes the black and white print 'Flowing Shadows'





## BACKGROUNDS DESIGNED FOR THE FURNITURE

*The Apartment of Mr. Donald Friede in which Furniture by  
Henry Varnum Poor is a Distinguished Feature*

BY HELEN SPRACKLING

AT first glance it would seem a very simple matter to describe this apartment of Mr. Donald Friede. It is not extravagantly large, nor overfurnished, and it is extremely simple in its character. One might expect it to be a matter of few words and then have done with it. True, a pertinent description need not be verbose. In this case no argument over the amount of language is necessary. The right choice of those few words, however, becomes a matter of grave study, for on a thoughtful perusal of the interior detail it is evident that its very simplicity is so misleading, its real character so rich and subtle, its furniture so without precedent or conventional form, that they defy the usual adjectives and demand instead a peculiar idiom of their own, quite without hyperbole, a language as straightforward as the lines of the furniture itself.

A generous living-room occupies the largest

percentage of the space of the apartment and is the centre of its life and activities. In its decoration Mr. Friede visualized the picture in its entirety, creating a background for and building around furniture designed by Henry Varnum Poor. He grants the dominant theme to Mr. Poor, but his own fine, sympathetic taste is like the perfect accompaniment to a beautiful song. The fusion of the two is a rare, artistic whole, a thoroughly satisfying performance for those

THE TEXTURE AND COLOR of the living-room walls, covered with heavy linen of natural hue, make an appropriate background for the mellow tones and severe lines of the furniture. Fireplace and tables were designed by Mr. Henry Varnum Poor and the luxurious chairs by Mr. Friede

who are permitted to observe and listen.

One steps directly from the outside hall into the apartment house into an anteroom to maintain our musical metaphor, a prelude as it were, to what is to come. Most conventionally, this is used as a place for dining. That in itself is a factor which many might seem awkward, but which fuses to be so in this case by assuming a value. At once the keynote of the whole interior is established. It is but a step through to the living-room, which we quickly aware is quite different from anything we have ever seen. Basically, it is the type increasingly common in the modern apartment house. Four glaring walls, apparently unyielding and devoid of any alleviating feature, doors placed off centre, and the long casement window at the end of the room.

But see what has happened to it! The





THE ANTEROOM connecting the entrance to the apartment with the living-room is used for dining — an arrangement saved from awkwardness by the decorative value of the furnishings. The furniture, designed and made by Mr. Poor, is of tulipwood, extreme in its simplicity, yet, in both design and texture, of unusual distinction





INTIMATE BREAKFASTS may be served at the little table by the broad window. The hangings are of nun's veiling in a soft moose-tan, matching the upholstery of the chairs and couch and slightly deeper than the color of the walls

room is filled with subdued sunshine. It was a very warm bright day when I first saw it, yet there was neither glare nor gloomy shade. And much of this may now be attributed not only to the color but also to the texture of the walls and ceiling, which are alike covered with a heavy linen of natural hue. It is a particularly interesting point that this linen is in its original use a binding for books, most appropriately used since Mr. Friede is a publisher, and it makes a most pleasant wall covering, its light écu color reflecting the light with warmth, its dull, uneven weave absorbing the glare. Both in texture and in coloring it is a most appropriate background for the mellow tones and severe lines of the furniture. The draw curtains at the window are of sheer wool, nun's veiling, to be exact, a little deeper than the coloring of the walls and exactly matching the upholstery of the chairs and couch. They are as soft and delicate as silk, but without any of its sheen, and when drawn temper the most glaring sunshine into a pleasant glow. The carpet is velvet, raisin-brown in color, reaching from wall to wall.

This, then, is the setting for the furniture designed and made by Mr. Poor. Those who follow modern ceramics will at once recognize a name that stands for some of the finest work that is being done to-day in pottery. But those who saw the last exhibition of the

Modern Designers' Gallery in the spring of 1929 will also recall that Mr. Poor exhibited there some dining-room furniture as outstandingly fine and arousing as much artistic interest as the remarkable beauty of his tiled bathroom shown at a previous exhibit of the Gallery. They will recognize in this furniture an exactitude of design and construction. The beginning of the idea was in designing furniture for his own home.

TO appreciate the furniture to its fullest extent we must realize that Mr. Poor makes the furniture as well as designs it, that he is skilled craftsman as well as true artist. This attaches to it a very great personal value — many artist-designers of the present day do not even need to know how to drive a nail — and places it in the class of a rare masterpiece. It is made of tulipwood, which grows abundantly around Mr. Poor's own home. The wood is unfinished so that we are strikingly aware of the rhythmic markings of the circular saw which have been left to become an important part of texture and decoration. The tops of the tables and the arms of the chairs have been waxed chiefly as a protective measure, but it gives the wood the mellow appearance of age.

There are two very interesting features of construction. One is the use of lead striping

as a joining between two boards and as a decorative band around the edges of the tables. The soft dull gray of the lead blends very beautifully with the coloring of the wood and seems a most logical and natural accompaniment in both texture and idea. Secondly, the component parts of the furniture are quite detachable, joined together only by screws which in turn become high lights of considerable decorative value.

The chief beauty of Mr. Poor's furniture lies in its extreme simplicity, its straightforward application to the service demanded of it. That same integrity and æsthetic honesty that are so characteristic of his pottery are equally true of his furniture design. It probably is quite right that it should be classed as 'modern,' since even art must seem to have a handle affixed to it, and it is, of course, conceived by a man who is working according to the accepted principles of the present day. Nevertheless, by reason of its sincerity it transcends mere period limitations. Like all that is artistically genuine, it becomes ageless; equally it might be a relic of a mediæval past or a challenge to the future.

Its foursquare dimensions have an amazing flexibility. At the Designers' Gallery we saw it in a setting of rugged and primitive simplicity; here it adapts itself with logical poise to a setting which is more than subtle — it is suave and sophisticated.



We have all heard it said so many times that it is hardly necessary to repeat it here that functional fitness is one of the chief attributes of modern furniture, and the degree to which this is carried out establishes a great deal of its real value. Its amazing versatility of purpose, its pertinent solution of space-saving problems of modern living, have always a fresh interest even for the casual onlooker. In Mr. Poor's furniture there is no trickery, nothing that smacks of mere cleverness, there is a sturdy twofold purpose in the tables. The abundant richness, besides serving its own purpose, is an important link between the architectural value of the bookshelves and the decoration of the room. Its capacious back is a storage place for magazines; the ends are bookshelves. The contribution of the bookshelves is far more than lies in their utilitarian value. They finish completely one bare wall. To one wing, by coming out into the room at right angles to this wall, it seems a passageway to the kitchen or. Less noticeable, but of great importance, is the junction between the movable furnishings and



THE RHYTHMIC MARKINGS of the circular saw, the use of lead striping, and the decorative high lights formed by exposed brass screws are all characteristic of Mr. Poor's work. The combination of couch and bookcases shown below well exemplifies the 'functional fitness' for which his work is also noted

the interior architecture formed by the baseboard, the door trim, and the doors themselves, all of which have been executed by Mr. Poor of the same unfinished tulipwood as used in the furniture. This is as fine an illustration as one could hope to have of the interior unity that must exist in order to achieve the perfect room.

In perfecting the further details of the room Mr. Friede has himself contributed a great deal of interest. The large overstuffed chairs are of his own design, upholstered in a botany wool of a basket weave in a mouse-colored tan slightly deeper than the coloring of the wall finish. This same material has been used to cover the couch and the various pillows used, in colors of dull rose, gray-green, and blue. It suddenly dawns upon us that here is a room in which there is a complete absence of any figured or designed textile. Were there any, the more subtle saw pattern of the furniture would have been completely lost. But lest the room sound monotonous, remember there are the books. The staccato notes of vivid orange, yellow, (Continued on page 422)





# A COLLECTION OF RARE OLD ENGLISH LUSTREWARE

*Belonging to Mrs. Giles Whiting of Scarborough, New York*

BY HAZEL E. CUMMIN

NOT the least interesting feature of the now famous Girl Scouts Exhibition held at the American Art Galleries in September and October, 1920, was a superb collection of early English lustreware lent by Mrs. Giles Whiting of Scarborough, New York. I have recently had the pleasure of examining this entire collection piece by piece, and have been allowed to photograph some of the most distinctive pieces for the benefit of those who may be interested in listing and comparing the various designs and types to be found in a large and representative group of this kind. So little has been written about English lustreware (with the exception of Mr. Bosanko's excellent handbook, a few lines here and there included within the discussion of individual factories are all I have been able to find) that almost the only means the beginning collector has of learning what to look for is by such direct study of individual pieces wherever opportunity is offered.

When we consider that nearly every pottery in the Staffordshire and Northern districts, and possibly also in the neighborhood of Swansea, to say nothing of the numerous porcelain factories where lustrous decorations were in use, produced lustreware of some kind or another, it seems strange that their chroniclers should have given it so little space in their accounts. No doubt they have assumed that once a student became familiar with the paste and characteristic forms of a given factory, he might be expected to recognize these even underneath the lustre glaze. Many types of lustreware have indeed been identified by their likenesses to known or marked pieces of ordinary ware. But the number of these is a discouragingly small proportion of the lustres found. Nor is it often possible to identify lustred pieces by means of marks, since ware of this sort was seldom marked in Staffordshire in the early days, and even when it was the mark would usually be obliterated by the lustre bath.

Consequently the only practical way to classify a lustre collection has proved to be by schools, such as the Wilson school and the

Wedgwood school, and by colors and distinguishing methods — that is, self-ground lustre, silver resist, gold resist, and so forth. Since any of these terms are necessarily more or less elastic and may be applied in different ways by different collectors, it may be well before considering the individual pieces of the collection illustrated to run over briefly the

terms and classifications which will be used in discussing it.

Lustrous effects are obtained on earthenware and porcelains by the application of a thin glaze of some metallic oxide. The process is an exceedingly ancient one which may have originated with the Persians, or may have been learned by them from an even earlier race. Very beautiful lustrous pottery known as 'Hispano Mauro,' was produced in Spain as early as 1350, and much of this is still extant in museums and collections. In Italy also the process attained to a high degree of perfection, the Gubbio school having produced some of the loveliest effects known to ceramics.

Credit for rediscovering the process during the late eighteenth century undoubtedly belongs to the Staffordshire district. Dr. Shaw in his *Chemistry of Pottery* gives the names of 'Messers John Hancock, John Gardner, William Hennings,' as the originators of English lustres. John Hancock was at one time a 'flowerer' at the Derby factory. Although the date of the discovery mentioned by Shaw is uncertain, it is known that lustre wares were produced in Staffordshire at least as early as 1750. It should be borne in mind, however, that most specimens found to-day would date little earlier than the beginning of the nineteenth century.

It will be readily understood that a glaze of metal thin enough to be applied easily and economically will vary in color and appearance according to the color of the paste upon which it is placed, the metal used, and the conditions under which the final firing is made. Many of these different effects in English lustre were studied, but on the other hand many of them were involuntary on the part of the potter. So that while we may list on paper certain color distinctions and classifications, it must be understood that many of these merge so imperceptibly into others that

it is neither practical nor possible to say where the line should be drawn. Particularly among those lustres in which copper oxides have been used is the shading, from deep bronze, through copper and purple, to the palest lilac and pink, so gradual that two people would agree as to where one begins and the other ends. So, although I shall refer here to colors by the terms usually employed by writers on the subject, I believe that every collector should be free to classify his own specimens according



FIG. 1. A tea caddy of early date having pink and purple lustre decorations on a cream ground, with relief bands of gold

*Photographs by Richard Averall Smith*



FIG. 2. A rare two-handled cup of brilliant silver resist on a rose ground which is one of the outstanding pieces of this collection



FIG. 3. Three fine examples of mottled ware, shading from pink through lilac, purple, and bronze, to gold





FIG. 4. A rarely beautiful tea set having wide bands of pink lustre on a white ground in a delicate morning-glory pattern

colors as they look to him, nor be too ready to accept arbitrary divisions.

Highly speaking, nearly all lustrous wares are made from either copper or platinum solutions. The famous ruby lustre of Wedgwood is believed to have contained real gold but is so rare in this country as to be practically negligible in a discussion of this in any case. At best it must have been extremely perishable, the only traces of it to-day being in the form of mere glints in certain lights from the surfaces of red bronze and purple pieces.

There are also authorities who claim that so-called gold lustre contains real gold. It seems probable, however, that if gold is present in this glaze at all, it is in the most minimal quantities. Undoubtedly the lustre of some of the early clays, combined with a special manner of firing, was chiefly responsible for its color. It is very rare, and even on the whole to occur at its best in very early pieces. A fine example, Figure 1, probably the best piece in the Whiting collection, has decorations in mottled red and lilac lustre, with relief patterns as near pale gold as any I have seen. These exactly match in color the metal top, and being of course a good deal darker in tone and very different in texture from the gold-leaf decoration found on other wares.

And, then, at least in greater quantities of copper, bronze, and the so-called blackberry and plum lustres, are all obtained by applying a glaze of copper upon a dark clay. Pale purple, lilac, and pink in all varying shades are made by using the same oxide in solution of different strength to light. Silver and steel lustres are obtained by applications of platinum oxides. Steel is probably an inferior silver lustre, the latter is usually obtained by

the application of a second coating of the solution. A rare and interesting pitcher, Figure 6 (left), has a self body of dull steel color with a wide band of deep rich blackberry. On this a hunting scene in relief is fully covered with the lustre glaze.

So much for the colors. Differences in form and design are of course more readily separable. Credit for having produced the first English lustred wares has sometimes been assigned to Leeds. But there seems to be little real authority for doing so. Probably the oldest and most interesting pieces known are those of the so-called Wedgwood school, which may include the work of Enoch Wood, Wood and Caldwell, Mayer, and others. Very early examples have the close dark body characteristic of the earlier product of the Staffordshire district. This was usually

covered inside and out with a 'self ground' of lustre, colored decorations being often applied in enamel over the glaze. Later, white or cream-colored linings prevailed, no doubt from gustatory considerations.

Mottled effects in lustre on a cream ground are first found among the experimental pieces of Wedgwood, who no doubt borrowed the idea from the tortoise-shell wares of Whieldon. The colors range from palest pink through lilac and purple to bronze and sometimes gold with a ruby tinge. Three fine mottled pieces are shown in Figure 3. The bowl is a soft purplish pink with paler spots. The two other pieces are of varying shades of lilac and purple. The standing cup is of a rare early form, having more than a hint of gold in the glaze. If this is not old Wedgwood, then surely Wedgwood was not the only early potter to obtain such effects.

To the Wilson school belong those wares having a rather brassy gold or copper lustre glaze over a chalky body, and decorations, usually of a classical character, in white relief. Robert Wilson was in partnership with Neale at Hanley in 1778, and continued in business alone after Neale's death. He was famous for his 'chalk body,' from which he made a copy of the Portland Vase which is still in existence. Much of his work, like Neale's, was in this manner after Wedgwood, and it is probable that many examples of lustreware supposed to have been made by Wedgwood should be credited to him.

Then there is the Sunderland school, which includes those lustres having reserved panels in which drawings or inscriptions are transferred over the glaze. Similar to these are the 'Liverpool' pieces, many of which doubt-

less never saw Liverpool at all. A very fine pitcher of this group is shown in Figure 7. The ground color is a beautiful pale green, with a band of mottled lustre in several shades of lilac. In a large reserved panel on one side is a black and white print of 'The Hornet Sinking the Peacock.' The work is over the glaze transferred, the drawing spirited and showing a fine attention to detail.

The term 'Swansea school' is probably a complete misnomer, since it seems never to have been definitely proved that lustreware was made at Swansea at all. The name is usually used to apply to pieces in the so-called 'Cottage Swansea' style, having reserved panels with overglaze printing of such subjects as Faith, Hope, Charity, and so forth—pieces which are clearly products of the Staffordshire district and have nothing whatever to do with Swansea.

Stenciling was done in lustre upon earthenware and porcelain just as stenciling is done on anything else—that is, a design was



FIG. 5. Two unusual standing cups in silver resist on a white ground are shown above. Below are two crocus jars, also silver resist on a white ground, in patterns of unusual delicacy and beauty



cut out of paper and the paper placed upon the object to be stenciled. The cut-out part was then washed over with the glaze, which dried quickly, so that when the paper was lifted the design was shown outlined against a lighter ground. The result is not so clean-cut as resist, but the process is both easier and cheaper and is often very effective. A rare example of stenciling in a rich purple shading into lilac is shown in Figure 12.

As might be inferred by its predominance in this collection, silver resist is usually in greater demand by collectors than any other type of lustreware. The reason is not far to seek. Plain lustrous and other wares decorated with lustre are being made in Staffordshire to-day by exactly the same methods and according to the same designs that were used there in the eighteenth and early nineteenth centuries. These, after a bit of wear, are so difficult to distinguish from the old that even the canniest collector is likely to be fooled sometimes. Resist lustre, however, is both more difficult and more expensive to make than the ordinary kind, and seems not to have been made commercially in recent times. When, as occasionally happens, it is made with deliberate intent to deceive, the undertaking has proved so expensive as to be scarcely worth the cost.

The process is very similar to that used for resist printed and painted fabrics. A design is painted with glycerin upon a plain ground, either white or colored, after which the whole surface is covered with lustre of the desired color and allowed to dry. The piece is then washed in water, when the parts covered by the glycerin wash off, while the surrounding metal glaze 'resists,' leaving the design in a ground color surrounded by a background of the lustre.

It is believed by some authorities that the earliest resist patterns were printed in underglaze blue, the resist process being carried out thereafter as described above. If this theory



FIG. 6. Two pitchers with relief designs in the manner of the Morland hunting prints



FIG. 7. A Sunderland-type pitcher with pale green ground and band of pink on lilac lustre (left). At the right is a pitcher of quaint design in purple lustre with spots of green and yellow

is to be accepted, the conclusion must be drawn that silver resist was not in general use until well after the beginning of the nineteenth century, when the process of transfer printing had been fully developed and perfected. This conclusion is borne out by the nature of the designs themselves, in which definitely nineteenth-century motives predominate. Surely if resist work had been general even as early as 1790, some enterprising potter would have adapted a form of the ubiquitous willow pattern to its purposes! But I have never seen a piece having this or any other quasi-Chinese pattern. Generally speaking, resist designs are either of very ancient origin — such as certain geometric patterns, or the vine pattern, Figure 5, copied probably from Spanish or Italian lustres — or are of strictly English inspiration, featuring strawberries, roses, thistles, ivy, fuchsias, sporting scenes, and so forth.

Of marked pieces of resist, I know of only

one example having a date earlier than 1800. A very beautiful and interesting pitcher, Figure 6, with an unusual version of well-known 'resist bird,' has initials A. L. N. and the date 1813. Sporting designs such as those which we find printed in underglaze blue, and drawn in the manner of the Morland hunting prints, cannot have been made much earlier than 1810, which date it may be assumed that the popularity of Morland would have reached the pinnacles, and his paintings had been copied on wares for use. Of an even later date is a pitcher with a rose and thistle pattern, Figure 9, also in underglaze blue. The two pieces are part of a rare set of possibly unique dessert services of seventeen pieces, each slightly different from the others and ranging in color from a light blue through the medium tones to a deep rich blue on the handles. The silver lustre is almost mint condition. No arrangement of old Staffordshire which I have seen can equal the attractiveness of the cupboard

which Mrs. Whiting has placed these pieces along with a group of silver and canary and a little plain silver lustre. Three examples from the canary group are shown in Figure 11. The beauty and delicacy of the design on the left-hand pitcher place it in my opinion among the finest examples of Staffordshire potter's art.

Ground colors other than white are rare in resist lustres, although buff, canary, pink, apricot, and beige or rose-beige occur. Rarest of all is pink or true rose. A superb two-handled cup of brilliant silver lustre against a rose ground is shown in Figure 2. The graceful form and fine condition of this piece, the quality of its design and the color of its ground, all combine to mark it as one of the outstanding pieces in the collection.

Another piece of special importance is a large barber's basin, Figure 10, in silver lustre on a white ground, (Continued on page



FIG. 8. A group of very interesting pitchers with silver-resist birds on a white ground. The centre pitcher has the initials A. L. N. and the date 1813

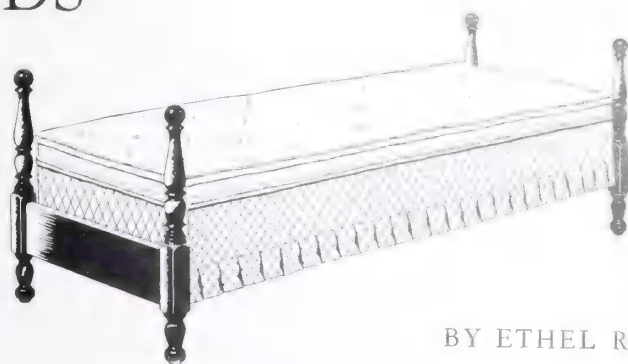


FIG. 9. Silver resist with a rose and thistle printed in underglaze blue



# ND SO TO BEDS

THE SMARTLY TAILORED EFFECT of some of the finest mattresses gives a shipshape look to any room in which the day bed is placed



BY ETHEL R. PEYSER

WE moderns have no conception of the place the bed has held in public semi-public life in the course of history! Finally a hole dug out somewhere for and safety, then the pallet (French: *palé*, or straw) of stamped-down hay, or leaves, and later the great tester-canopied beds first appearing in the

teenth century! At this time monarchs and popes received homage and delegations in bed and often upon important occasions great ladies entered there congratulatory and consolatory friends. To the bed is utilitarian, but only as beautiful as the private home; it is no longer included in private public functions and is thought of rather more as a necessity than as a decorative adjunct. (Would that we were writing on the romantic history of the bed!)

The criteria of bedding to-day are of cleanliness, free circulation of air, and comfort, and of the bedsteads beauty, easy longevity, and the capacity to 'wear' bedding fittingly.

An old French book (for the metal bed first introduced in France), the maker is lionized as the primary fact of importance is that it that vermin could not find comfort in! History repeats itself, for the brass bed was first advertised as having this feature, and it is still true that metal beds are easiest to keep clean. This gleaming bed, however, later fell out of fashion for fine chambers, only to come back disguised in new finishes. This bed we now see everywhere. It is an excellent adjunct to the life with few or no servants, because it requires less care than the more elaborate beds of wood, carved or decorated. If therefore we are it for the servantless or semi-servanted, we are advising it for a good 75 per

cent of our citizens! For the other 25 per cent, let them buy what they will, for they can rebuy to their heart's and purse's content — and need take no thought of care.

The alternative to-day to the folding bed is the day bed. This combined living-room couch and camouflaged bed is a useful factor day and night.

There are two kinds of such 'straddle' beds — those that have head and foot pieces and those that are merely flat couches, with perfect box springs and mattresses. These are in the first instance treated with rolls in which are put either permanent stuffing or the night pillows. In the second, the headless and footless couch is decorated with cushions befitting the scheme of the room in which it is placed. Moreover, either of these can be made as a simple framework, much as was the ancient bed, which the great

used to carry with them wherever they went. (How many more guests we could have if this were the custom to-day! Still, perhaps it is better that this custom no longer obtains.) To this framework can be fitted a box spring and on top of that the mattress. In this last case nothing of a bed shows. It is merely a couch and can be an extremely comfortable one.

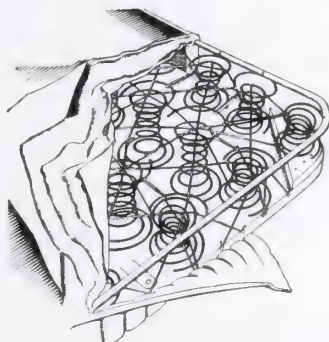
Squeaks in beds should no more be tolerated than squeaks in motor cars. Far less so, in fact, for they are more insidiously

disturbing. The difficulty is usually in the joints of the wooden bedsteads or in an ill-fitting spring. Get your dealer or a cabinet-maker to look over the situation, or else scrap the bed for a better one. Cheap beds and cheap shoes are prone to be talkative.

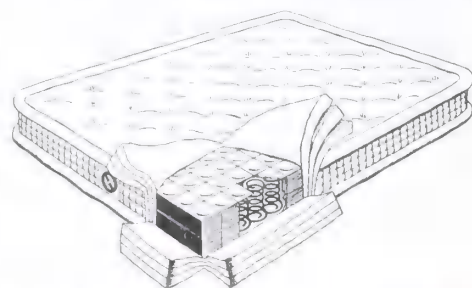
Metal beds as well as wooden beds to-day can be bought in period designs to match the rest of the furnishings.

Iron beds of course are the least expensive of the metal fraternity, and brass the most expensive. But all metal beds should be welded, seamless, smooth, with the joints as solid as rocks. The finish depends on your purse and on the maker. You must see when buying, however, that the side rails fit snugly and rigidly into the end lugs, and that the lugs themselves are secure on the posts — for here is where the disturbance starts.

The subject of bedding is more complex and more varied. Here the first thing to



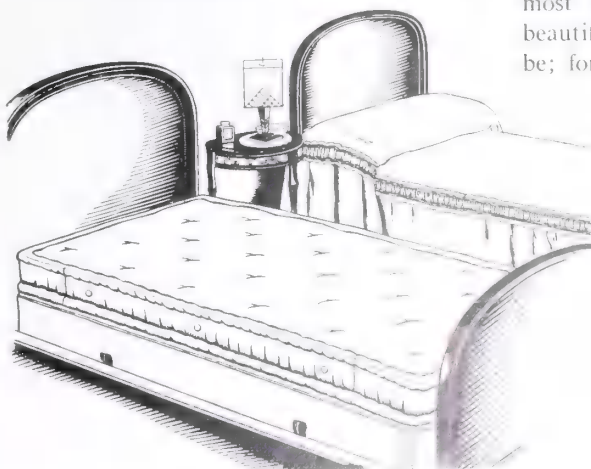
A COMBINATION SPRING AND MATTRESS with a flat untufted mattress topping. Courtesy of Simmons Company



AN INNER SPRING MATTRESS which is the latest 'two-in-one' contribution to bed comfort. Its tufted mattress is of fine wool felt. Courtesy of Ostermoor & Company, Inc.

consider is the spring, which is by far the most important part of a bed, however beautiful its outer trappings and frame may be; for it is the spring which affects our health, to say naught of our comfort. Therefore the crib spring must be chosen with foresight and intelligence, because the spine of the infant is seriously involved in its purchase and use.

The spiral spring is the one made of a series of spirals, attached to a frame. They are not covered as are the spirals in the box spring, but if you cannot afford the boxed one, by all means get the (Continued on page 418)



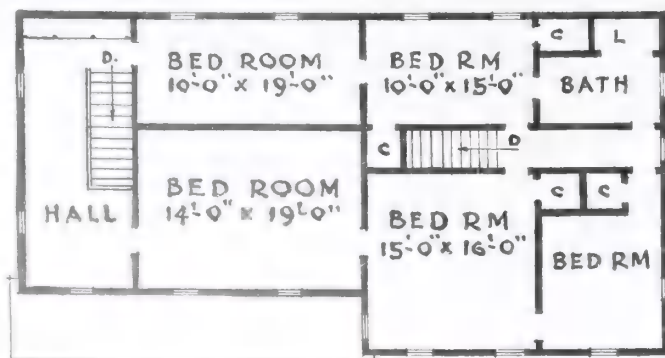
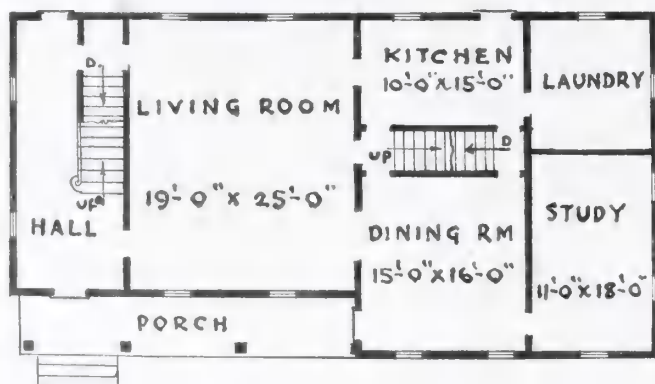
WELL-MADE AND VENTILATED BOX SPRING with fine mattress on top in 'the old old-fashioned way' which is still servedly popular. Courtesy of Engender Spront Bed Company



# PRIZE-WINNING REMODELED HOUSES

*In the House Beautiful Fourth Small-House Competition*

*Photographs by Warren L. Inskip*



PLANS OF HOUSE BEFORE REMODELING

HOUSE BY

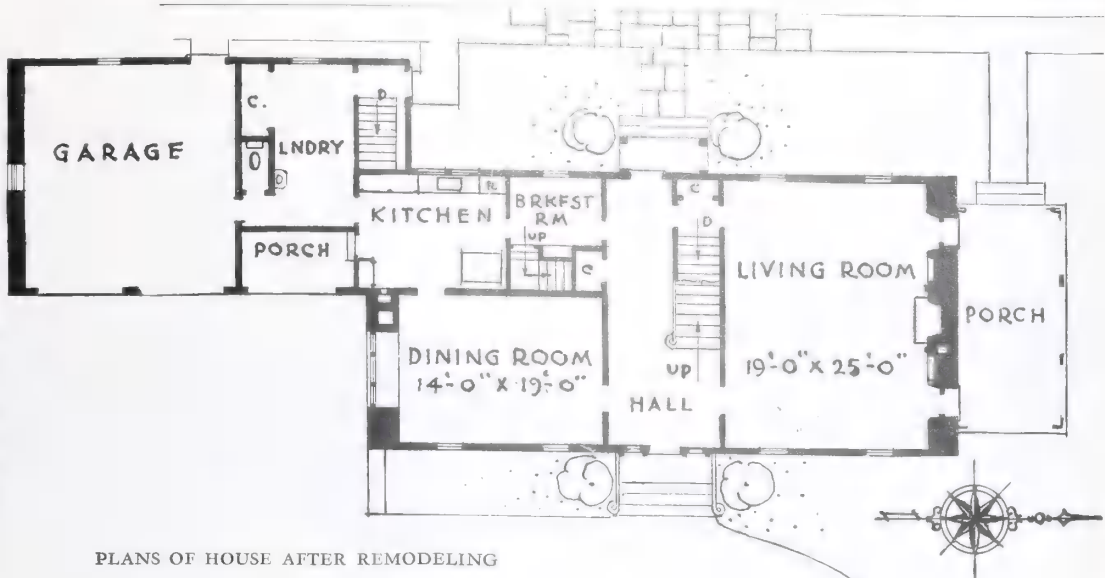
HUDSON & HUDSON, ARCHITECTS

AWARDED FIRST PRIZE

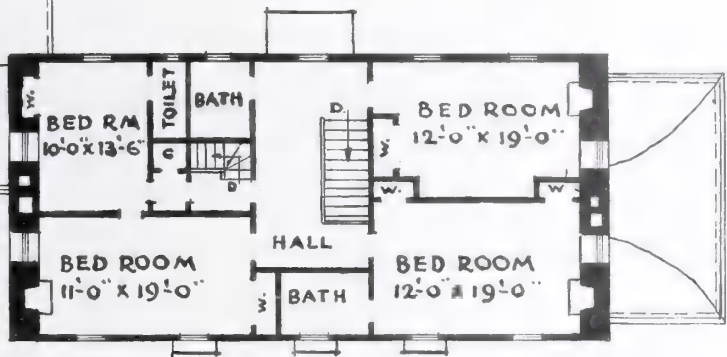




COMPARING THE PLANS and view of the house before remodeling (on the opposite page) with the new house, it is seen that the north wing was included the dining-room, study, and service was moved away and a new part added at the south side of the hall to replace this. As the main view is at the north, advantage is taken of it by this new disposition of rooms. The old hallway was kept, but the porch was moved and the very handsome door shown below added. The house of Mr. Harry F. Hudson, Orchard Park, near Buffalo, New York



PLANS OF HOUSE AFTER REMODELING



THE HOUSE IS OF CLAPBOARDS painted white, with gable end walls of hand-split field stone. The roof is of shingles weathered and the trim of white with blinds green





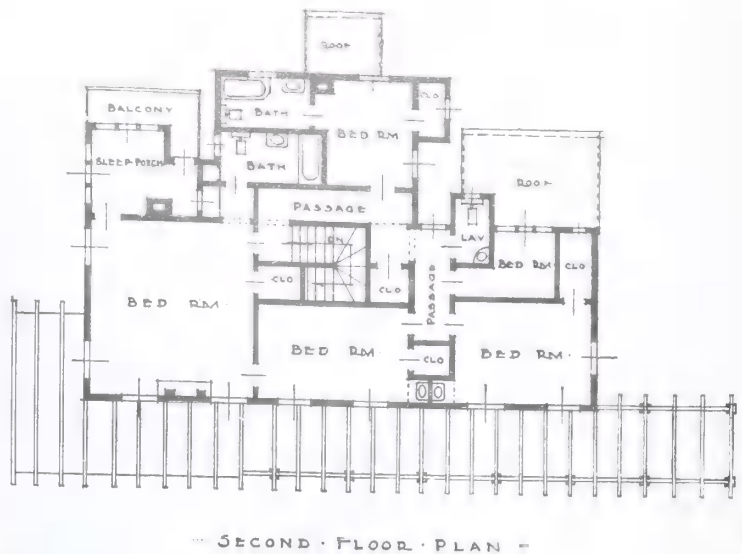
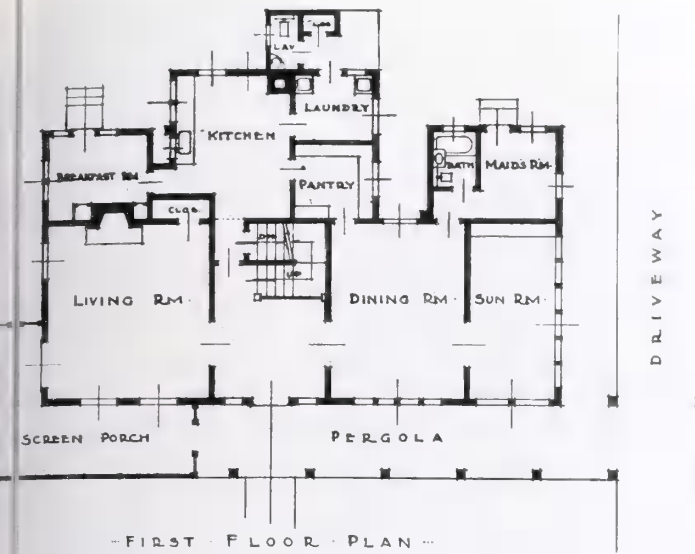


## AWARDED SECOND PRIZE

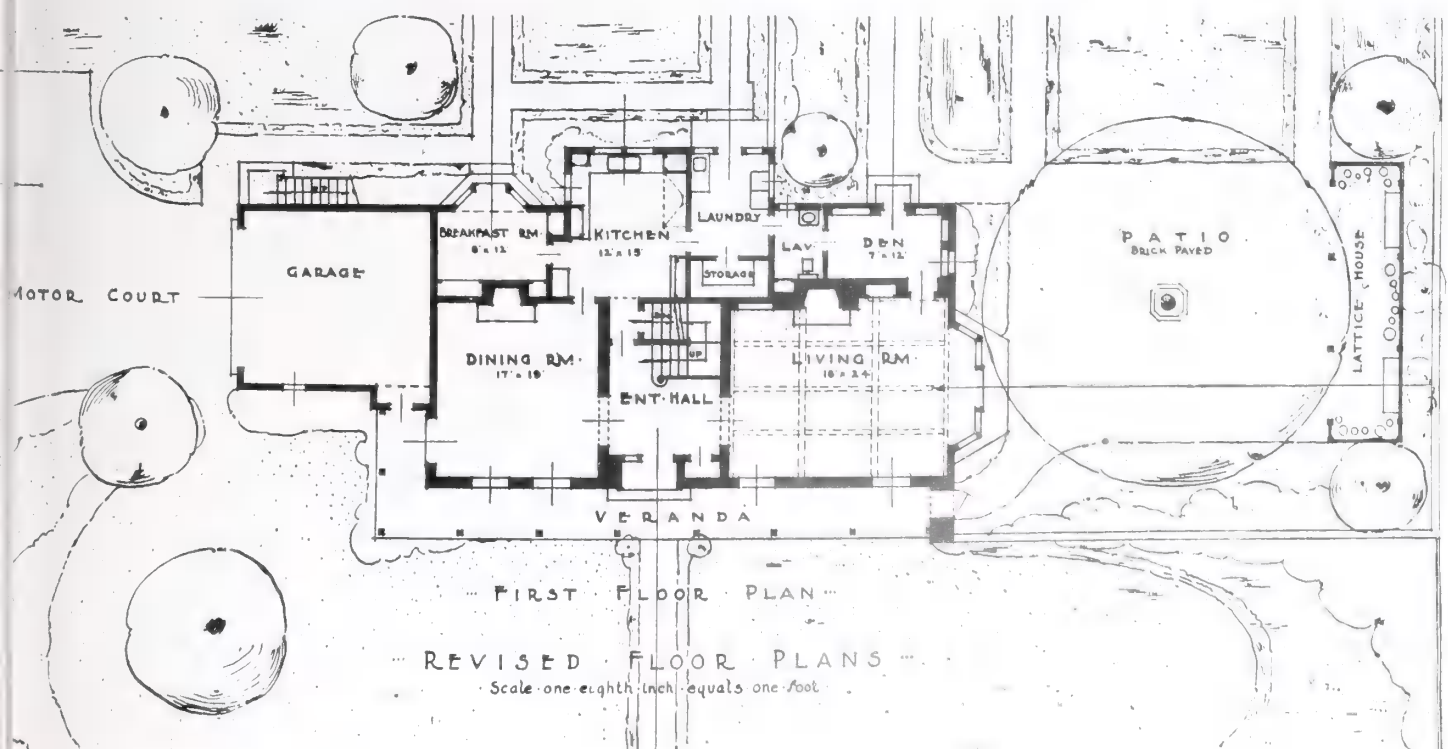
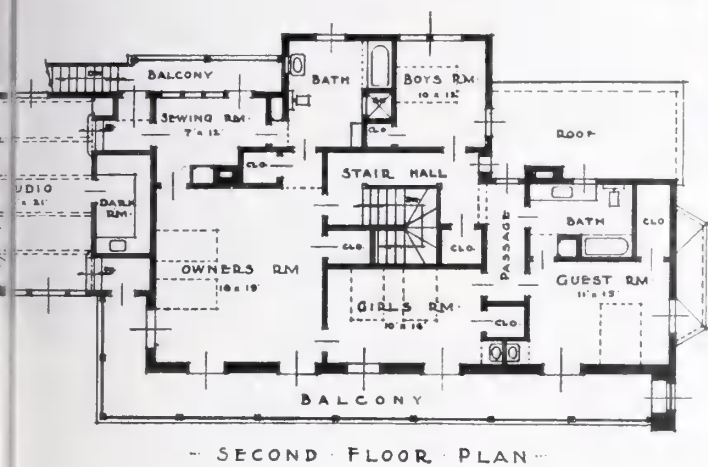
HOUSE REMODELED BY BENJAMIN S. PARKER, ARCHITECT

AN ERSTWHILE POPULAR CALIFORNIA BUNGALOW has here been metamorphosed into a most attractive house of the Monterey type. The outside walls, which in the original house were covered with shingles, are now of plaster, brick veneer, vertical boards with battens, and horizontal siding, all of a light buff color. The roof is of red cedar shingles irregularly laid and the trim is the same color as the walls. A comparison of the plans of the old house with those of the remodeled one shows that living-room and dining-room have been reversed. A new garage is attached and the maids' quarters moved to a separate building. Both first and second floor plans of the new house show a better organization of space than do the old plans. The house of Mr. Charles P. Plumb, San Gabriel, California





The plans of the original house are shown above and a view of it at the right. Below are the plans of the remodeled house





# KEEPING YOUR HOUSE IN STEP

## III. Modernizing the Bathroom

BY MILTON TUCKER

MANY a new house has been bought solely on the merits of its modern bathrooms. And many a modern housewife has given up in despair because her bathrooms were not up to date and attractive, as in the newer homes about her. Furthermore, many an old home has been abandoned and sold because it never occurred to the owner that the bathrooms could easily be remodeled, beautified, made more efficient and sanitary, and, in short, *modernized*!

To-day, the building-material markets are overflowing with all sorts of commendable materials which will transform an unattractive, insanitary, old-fashioned bathroom into an object of real beauty which is sanitary



Good ideas may be obtained by visiting the showrooms of local plumbing-fixture agencies

and a delight to keep clean. There are new wall finishes and floor finishes and all manner of accessories and fixtures and what not, some of them designed especially to aid the owner who is remodeling his bath. In fact there are so many types of wall finishes for doing over the bathroom that perhaps a few general hints as to their selection might not be amiss.

First of all select a wall finish which is washable, non-absorbent, and sanitary. It should have a permanent, lasting surface which is crack-proof and warp-proof. Tile of course is the ideal material for bathroom walls. Thick opaque colored glass has fewer joints and, though more expensive than tile, is fast winning popularity. Don't think that because your bathroom walls have been plastered for ten or twenty years you can't have a modern tile wainscot. Remove the old plaster and lath, put on some metal lath over the old studs, cover it with cement plaster, and your wall is ready to receive any kind of tile, glass, or marble, from the cheapest to the best. If you are planning to use any of these materials, be sure to take advantage of the many tile accessories such as built-in soap dishes, toothbrush holders, and towel rods. They are obtainable in white or in a variety of colors to match the wall tile, or in contrasting colors to match the tile trim and base.

However, if you must cut down costs, there are scores of materials which can be applied to the old walls without removing plaster. Some are finished in attractive enamels, others are ready to be painted with any material you wish to apply. Most of these sheets are made in a variety of sizes, and it is important to buy sheets which will span the entire wall with as few joints as possible. Each manufacturer has a particular method of finishing the top of the wainscot with either an enameled moulding or other device. Get the facts on these various trimmings before you select any particular wall finish, as on the neatness of the joints and edges depends a great deal of the value of the wall finish. If doubtful as to the final appearance of any of these wall coverings after the finish is applied, ask your dealer to show you an actual installation of his material. At least he should be able to show you a generous sample before you buy. Very often good ideas may be obtained by visiting the showrooms of local plumbers, plumbing-fixture agencies, or lumber dealers. In comparing costs keep in mind the painting which an unfinished material will require.

Of course if you are remodeling your bath you will want a modern sanitary floor. Here again tile is the first choice, due to its non-absorptive, sanitary, attractive attributes. Its advantages are too well known to need rehearsing. Many home owners, however, are under the impression that it is out of the question to install a tile floor in an old bathroom. Whereas all that is necessary is to take up the top or finish floor and nail



Don't forget an outlet for plugging in the curling iron or other modern equipment

some waterproof paper, then galvanized wire lath, to the underfloor. Then lay down a bed of strong cement mortar, one and one-half inches deep, to receive the tile; the top of the tile will be about seven eighths of an inch above the finish floor, or about the thickness of a threshold. If the wire lath is not nailed too closely to the floor, most of it will be embedded in the mortar bed and will reinforce or strengthen the concrete against cracking.



## FIX IT NOW

**GUTTERS AND CONDUCTORS** will soon be taxed by April's downpour. Be sure that no have been broken or torn loose by the ice th winter. Failure to put everything in shape m mean leaks, a flooded cellar, washouts on t lawn, or other damage.

**CESSPOOLS AND CATCH BASINS**, for t same reason, should be cleaned out if there is a likelihood of their overflowing. They are put to severe test at this season of the year when d ground becomes soaked with spring rains.

**LOOK TO YOUR ROOF.** If any leaks have e veloped during the stormy months just passed is well to make temporary repairs now. Hi valleys, and ridges are frequent sources of lea and can be made tight temporarily with a hea coating of good elastic cement smeared over t leaks. Split shingles are another frequent cause leaks, especially if the split occurs directly o the joint between two shingles in the cou below. Strips of metal placed under the split w keep out the water until permanent repairs can be made. Whenever leaks occur make chalk marks the under side of the rafters or roof boards mark the location of the leaks. This will ena you to point out the exact spots when the rep man comes, long after the water has dried up.

**REPAIR TRELLISES AND ARBORS** before tender buds start swelling. If you didn't pa them last fall, now is a good time, as the vines e be more easily handled without damaging buds. Never paint, however, if the wood is ful dampness or frost, as the paint is likely to pe

Ordinarily this method is not consid good practice, but in an old house v most of the settlement and shrinkage ceased long ago it will usually pro satisfactory results. However, modern the bath usually means up-to-date fix and new piping, and by the time the is in place half of the underflooring is up, so why not take up the remaine recess it about one and one-half inches the tops of the joists, which should hav top edges beveled? This will permit a t slab of concrete to support the tile further lessen the chances of its cra It will also permit the tile floor to fin the same level as the other floors. Th should be made of steam-boiler cinder cement to make it lighter in weigh relieve the strain on the joists. Avoid c the joists to install piping, and if nec reinforce the joists by nailing one-in two-inch material to the sides. Before ing the concrete, cover the floor with lath carried up over the tops of the

There are numerous composition flo the market and various kinds of pa tile floors. While some of these compo are excellent for (Continued on page



MURICE ADAMS is best known for his designs in figured walnut, the grain of the wood often forming the sole decorative feature of his furniture. This sideboard is typical of his best work, the grain of the walnut being emphasized by a base and handles of Massassar ebony



## ENGLISH DESIGN IN MODERN FURNITURE

*Illustrated by the Work of a Few of the Men who are  
Outstanding in this Field*

BY LEN CHALONER

was inevitable in the wave of enthusiasm for modern furniture and decoration which invaded England a few years ago from the Continent that some confusion of standards and ideals should arise. In a rush for novelty and new methods of living, the designer was tempted to be 'clever' rather than original in any real sense, and much was hailed as representative of a new age which soon proved to be but a transient vogue. The passing of time has allowed the work of a handful of men to emerge from this undergrowth and take its place as something which is really representative of the thought and feeling of the present age. Here in fact is furniture which will live not only to-day to the pleasure of the present generation, but will survive to be acquired as 'antiques' by the grandchildren and great-grandchildren, for the beauty and sincerity of its design. Those who visit England across the Atlantic here find an asset perhaps the fact that she is the 'old' country,

with years of history and tradition behind her. It is not surprising therefore that English modern design reveals its debt to much of the best in its ancestry, although it is in

no sense anything but the work of vigorous creative minds and hands.

Perhaps most symbolic of this feeling is the fact that of the handful of designers mentioned, each contributing so different a share to modern period furniture, all have shown a profound harmony with their chosen material — wood. They have no less in common a sincerity of purpose that sends each along a path of individuality in the quest for expression. From this basic idea, and its unhurried working out in beauty of form and color, one is led to wonder how far the movement may in the light of history become comparable in its influence on art and craft to the work of William Morris.

In considering modern furniture design it is important to appreciate that in England, as in other countries, it is becoming more and more closely linked with the architecture of the home, and a few leading architects have distinguished themselves in the design of furniture. The development of built-in furniture is but part



AMONG THE YOUNGER DESIGNERS whose work is receiving increasing attention is Michael Dawn, who designed this walnut chest of drawers for a man's room



Dell and Wainwright



THE WORK OF S. CHERMAYEFF, though expressing the solidity and simplicity characteristic of the English school, shows marked Continental influence. He designed this desk of figured walnut and the metal floor standard

TYPICAL OF the work of S. Chermayeff is this room (below) which uses wood paneling and figured walnut with such striking effect

have marked individuality in his work, each has contributed his special quota what is now recognized as George V period furniture.

To Mr. Maurice Adams has been accorded recently the unusual honor of having a portion of his work acquired by the authorities of the South Kensington Museum. Too often such recognition only comes posthumously.

His work has evolved from a very close connection with the traditional, and year after year those who have been in touch with it can watch the designer gradually freeing himself to achieve his highly distinctive and characteristic work of to-day. He is best known for his designs in figured walnut, one of which has been chosen for illustration, and in the unbroken line and broad curves add additional beauty to the grain of the wood, which, in the majority of instances, he uses as the sole decorative feature of his furniture. Mouldings of any kind are conspicuous by their absence, and dished edges only emphasize the dignified simplicity of semi-elliptical fronts to dressing tables, cupboards, cabinets.

Mr. Adams's close sympathy with the material leads him to choose his wood carefully and then his design for this particular medium. Because we know most of his work in walnut, the process of his evolution

Dell and Wainwright

THIS GOLD DRESSING TABLE (below) was designed by J. Rowley, whose skillful use of laminated wood in combining colored lacquer or the grains of the wood itself has resulted in many original and beautiful pieces



and parcel of this architectural influence, but for the purposes of the present article designers have been chosen who have shown their ability primarily in movable furniture. It is always difficult to make a selection of a few names when good work is being done perhaps by a dozen, and the names have been arranged alphabetically to avoid any suggestion of comparison or relative merit. Each designer will be seen to

expression is most easily traceable in his furniture, but some of his designs in figured mahogany, with the grain of this beautiful wood as pillars of flame in the panels of wardrobe, bed, and dressing table, certainly no less characteristic or fascinating in their appeal.

Mr. Serge Chermayeff is a natural Englishman who was educated at that traditional of English public schools, Har-



is interesting to observe in work that is even strongly expressive of Continental influence a no less definite vein of the old English schools of thought, in solidity and simplicity of design. There can be no doubt that much of this feeling was absorbed quite unconsciously in those early school years.

His Continental experience leads him to experiment with metal furniture, the illusions taken of a London home show him his best in a luxurious use of panels and inlaid work. On the more practical side it might be added that Mr. Chermayeff has shown

Mr. J. Rowley describes himself frankly as a 'rebel.' To him the source of inspiration for his work was the need and the material which urged him to create something different from that which had, in his own words, 'been done before.' Simplicity of form, made possible by the use of laminated wood, enabling the designer to make the utmost of colored lacquer or the grain of the wood, has been the outstanding feature of this designer's work. But Mr. Rowley's sense of color is not one of ordinary standards, and we should be doing him a grave injustice if this point



SIMPLE AND GRACEFUL, yet sturdy in construction, are these chairs designed by Gordon Russell, who founded the Gordon Russell workshops in Broadway

ANOTHER DESIGN (upper right) by Gordon Russell, illustrating his characteristic use of faceting, which gives distinction to the simplest pieces

particularly happily how furniture grouping can be accomplished with much saving of space if the right angles and measurements are adopted to make each item of furniture room-able, if required, to stand flush against its neighbor as a unit piece. The placing of a fireside circle with settee, odd chairs, and chairs is no longer done at the expense of the appearance of the room.

Mr. Michael Dawn is among the younger designers whose work during the last couple of years has received increasing attention. His studies on the Continent left a bigger imprint on his earlier work than is discoverable in his more recent designs, and the designer is yet young for Mr. Dawn. There is a character of considerable interest in the design of the walnut chest of drawers for a man's room, which has been selected for illustration.

Mr. C. A. Richter's work has a quality in that it might be likened to sculpture, as if it had been conceived and evolved from the solid block. There is nothing finicky in his designing. Its proportions are nearly always robust and dignified, and while essentially of the modern school in line and simplicity, it is of the order that has evolved slowly from more traditional influences to its present maturity. Mr. Richter thinks first and foremost in terms of wood. Not for him the vogue for metal or colored lacquer, and it is in this sense and his almost meticulous planning of anything approaching the sensual or surprising that we feel his link with the traditional school of thought.

were omitted. Whether the color chosen be gold, as in the case of the dressing table illustrated, or one of the reds or greens that early attracted attention to this aspect of his work, we shall find no other furniture of quite the nuances that he has made his own.

Decorative panels or pictures in wood were among the first of Mr. Rowley's achievements. He describes his conception of them rather as one sees pictures in the glowing coals of the fire; but in the wood, though the picture will have taken shape in the mind, as paper may be cut into shapes,

THE WORK OF C. A. RICHTER gives the impression of having been conceived and evolved from the solid block. This sideboard illustrates the dignity and restraint for which his designs are noted



the grain of the variety chosen must have its influence on the final form. Yet Mr. Rowley must not be dismissed as an idealist or rebel of vague experiments in a flight from tradition. He is a realist in placing practical needs foremost in his designing, with a consideration for the everyday requirements of home life, even to the saving of space by specially planned furniture.

Mr. Gordon Russell founded the Gordon Russell workshops in Broadway, one of the beautiful old villages of Worcestershire. Here are his headquarters, and it is in this setting that he evolves his designs. These seem as if in his great sincerity of purpose he had unconsciously absorbed the atmosphere of old English countryside, expressing at once a modern and living spirit of art that has yet an intensely traditional instinct.

Apart from the creation of beautiful designs of finest (Continued on page 408)





THE ROCK WALL makes a charming entrance from the street when the property lies on a higher level and when the character of the landscape permits it

## THE GARDEN IN THE ROCK WALL

*How and What to Plant in this Popular Type of Garden*

BY ANDERSON McCULLY

THERE is charm in wall gardens, elusive, restful, exquisitely beautiful — when well done! In their very nature they bring background and seclusion; in their planting, brilliant bloom and soft fragrance.

Having learned that it is possible to garden upon walls, as well as within them, we can reach the garden in the wall from two different roads. The dry rock wall may be already in our garden, perhaps marking the boundary line, or again holding a bank of earth in place. In this case we shall bring the plants, seeds also, to the wall, leaving it to them and time gradually to mellow the

bare stone wall into a thing of exquisite charm and beauty — provided of course we have chosen the right plants and placed them properly.

The other road is quite an about face. Perhaps it is an outcome of all those fairy visions of the seedsmen's catalogues, with just a few added accounts of beauty beyond dreams, which make it seemingly impossible for us to limit our choice to fit the few available planting feet in our curtailed garden. But building upward with a wall we may bring a large planting into a space of only two or three feet, while the soft grays of the

wall itself bring out the beauty of the brilliant alpine flowers — dwellers just a little nearer to the skies.

When we consider the plants alone, the wall that is built against a bank of earth is of course far more practical for the growth of plant life. This means that while the crevices drain away surplus moisture from plant crowns, and the rocks themselves protect from too ardent a summer sun, still the roots are finding a long free run in the soil behind the wall.

There are many gardens in our land that already supply a natural place for such a wall, and others that with a little forethought may be built on two levels, particularly if this thought is taken at the time the basement excavation is made. Besides the wall itself, this two-level idea is open to much further development — the flagged terrace, the iris or water garden, the garden of a single color or of a particular season, for these garden walls and levels act much as do partitions in enclosing rooms within the house.

The other outstanding place for the wall against the bank of soil is in those gardens that are either above or below the street level. In both cases it is an ideal solution, holding the soil in place, providing a vast increased planting space, and, when well considered, affording possibilities of exquisite charm in those elusive alpines of the world's great heights.

In any of these cases, we may use a wall built of cut stone, though without mortar, and receding only an imperceptible few inches from the perpendicular; or we may employ a more naturalistic method of rockwork, taking the stones in their original form and building up from the base, much as in a rock garden itself, though with a greater use of stone and proportionately smaller pockets. This latter treatment frequently has a more perceptible backward slope, though not necessarily so. They are both good methods, their choice dependent largely upon personal preference, though occasionally one or the other proves more in harmony with the house or surrounding garden.

But the garden upon one level? Even here we have great possibilities in the garden wall, as those of you who have seen a few of England's famous old garden boundary walls will particularly realize. England, however, does have one thing in this respect much to her favor — a very moist climate. Those vernal gardens in the North Pacific slope also have this; but throughout the greater part of the United States excessive drought must be considered in these walls without the soil behind them. There are several ways to overcome this. Probably the most sim-



WHEN THE WALL is more naturalistic, prostrate cotoneasters and other shrubs may be employed as illustrated below. *Arabis* (right) grows happily and spreads rapidly in the rock wall



all is to choose plants of great drought resistance — Sedums, houseleeks, gilia, and, in warmer climates, cacti and cotyledons. Then some of us want encrusted saxifages, Piper's bellflower, and all manner of beauties with decided ideas as to their comfort. The rock crevices in the wall are just the place for them, but unfortunately there must be a little more than the crevice to please them.

Here again we have several solutions. One of the finest from the standpoint of appearance, though the least practical from the point of space and cash, is that so often found in England's older walls, the double construction. Two walls are built back to back, though with a decided slope inward, and the space between is filled with soil. These walls may be eight feet apart at the base, and only one at the top. We are more prone to lower heights, and in consequence would use a lesser space — say four feet at the base. Both faces of the wall may be planted, and the roots, going inward, find a well-drained soil, but one kept cool by the protecting crevices of the wall, the inward tilt adding to the protection as well as to the solidity of the wall.

Unfortunately the majority of us find the construction of a single wall an undertaking quite formidable enough in itself. I have seen this single one fashioned with a deep, half-filled groove along the top. More usually the wall is planted to trailing, or at least creeping plants. If this groove is cemented, be sure to put drainage outlets are not overlooked; and you must remember that it will dry out more rapidly than will the soil in the borders. Though a wall is always better with a finely perforated pipe laid lengthwise of the groove to supply underground moisture through the winter season. It is amazing what a difference

this pipe can make, for with this moisture supply certain, we can then fill in with a rich peaty soil, or go to the other extreme and use a moraine mixture for the most temperamental of alpine treasures, thus protecting them from the more sturdy plants of the general garden. I have seen *Lewisia*s and gentians, with *Dianthus glacialis*, Lyall's lupine, the golden-aster (*Chrysopsis*), and several *Androsaces* all growing happily in such a wet moraine. Another wall beneath the partial shade of trees held rich peaty loam and leaf mould kept always moist, and carried a breath-taking array of primroses — *Primula denticulata cachemiriana*, *P. denticulata*, *P. littoniana*, *P. bulleyana*, and *P. cockburniana*, to mention only a few. Once I found such a wall planted with both dwarf and trailing conifers, a most unusual treatment.

These are all rather more particular plants; but there are many extremely adaptable ones among the very easily grown, the kind

that will themselves do the rest if we will only sow the seed — *Arabis* and *aubrietia*, *alyssums*, creeping phloxes, and thymes.

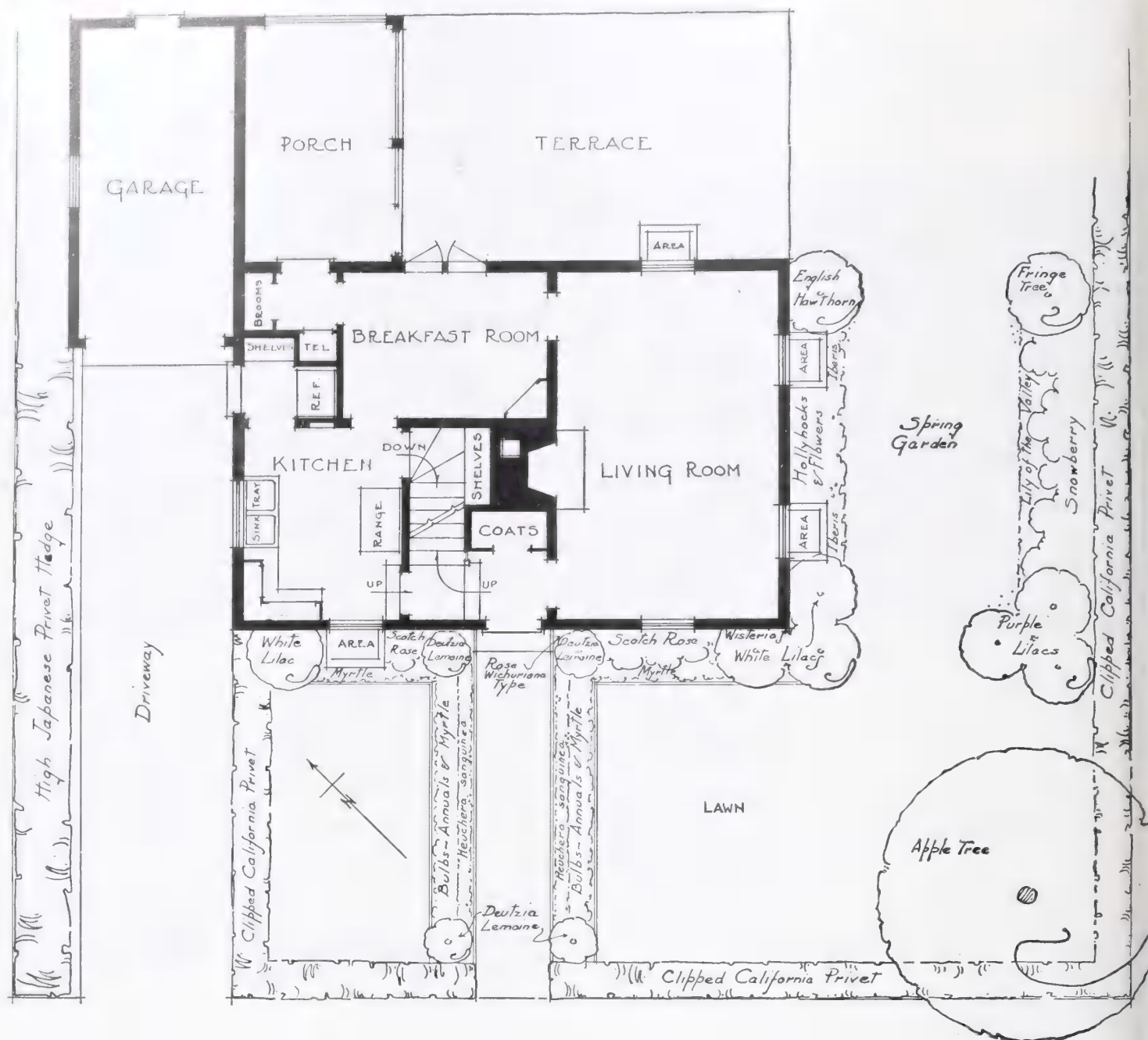
Not quite so rampant, but creeping beautifully over the topmost edge, are two of our own high alpine prostrate pentstemons from the Cascade Mountains, the fiery flaming *P. rupicola* and the more quiet violet-to-purple *P. menziesii*. The Italian bellflower (*Campanula isophylla*) and the lilac-blue *Convolvulus mauritanicus* are both trailers to cascade gracefully from the top of a wall. Petunias are extremely happy in such a place, which can, after all, be treated much like an elongated porch box. It is not always necessary to lay the pipe for more sturdy growers, and sometimes this is placed along the surface instead. At other times the garden hose assumes the responsibility.

The simple dry wall, standing alone by itself and reared without particular construction for gardening, is our most difficult problem. Even this, (Continued on page 430)

SNOW-IN-SUMMER (*Cerastium tomentosum*), with its silver-gray foliage and white flowers, is a sturdy stand-by for a difficult wall







## PLANTING THE HOUSE FOR THE BUSINESS WOMAN

### *With Lawn and Hedges*

LAST month we showed two planting plans for this same lot, but assumed that the house would face north. Here a southwestern orientation is adopted which permits a very different choice of plant material. In this first plan a simple but attractive setting is given the house for an approximate cost of \$130 for the plant material. This price presupposes shrubs of small to medium height and does not include labor. A clipped hedge of California privet (*Ligustrum ovalifolium*) borders the lawn, while a higher hedge of Japanese privet (*Ligustrum japonicum*)

screens the driveway from the neighbor lot. On each side of the straight path to the front door is a border of bulbs, myrtle, and coralbells. At each end of this border is a single Lemoine deutzia. White lilacs are banked at the corners of the house, while Scotch rose and myrtle are planted under the windows. At the side of the house is a small spring garden with purple lilacs, snowberry, and a fringetree making a background of lilies-of-the-valley on one side. On the other side by the house are hollyhocks, Iberis, and English hawthorn.

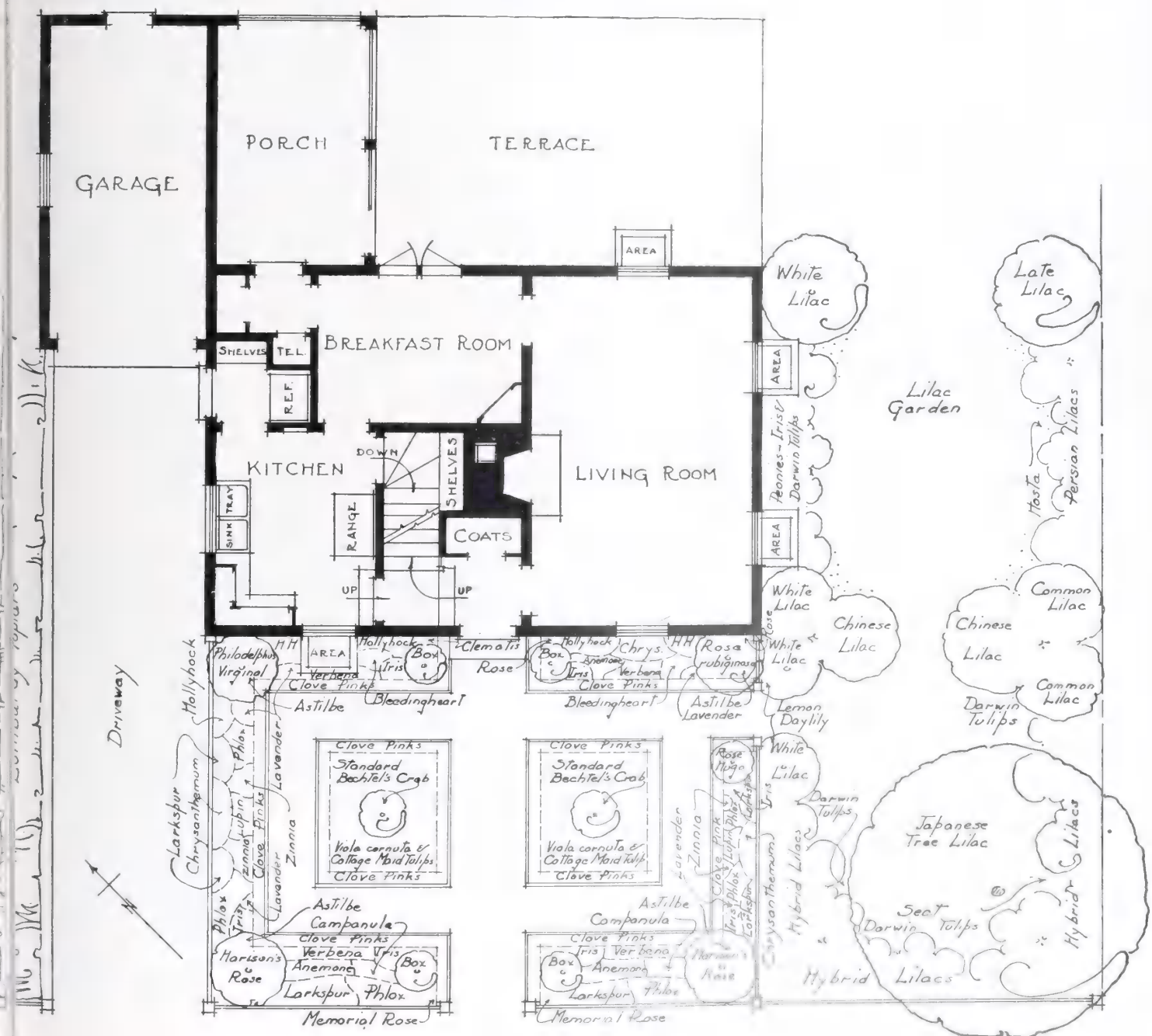


OR this plan, which includes an old-fashioned dooryard garden enclosed by a white picket fence, approximately \$200 could be allowed in the budget. As before, it includes small to medium shrubs and flowers. The borders of the garden are planted with such flowers as phlox, lupine, anemone, Campanula, larkspur, zinnia, chrysanthemum, and roses and are bordered with clove pinks. The two centre beds have the same edging, but are planted with Viola Cottage Maid tulips with a central standard of Bechtel crab. Low-clipped box hedges form the entrance to the garden and to the house. At the right of the house is a lilac garden of several different varieties, under which are planted Darwin tulips. At the end of the drive is a screen of Lombardy poplars.

## With a dooryard Flower Garden



A house designed for the business woman by the House Beautiful Home Builders Service Bureau





# Chats on Antiques

by Nancy Cooper



*'If the British march By land or sea from the town to-night, Hang a lantern aloft in the belfry arch Of the North Church tower as a signal light.'* — LONGFELLOW

FOR those who were interested in Mr. Erving's material on old sandglasses which appeared in this department for January, I am glad to publish at his suggestion the following significant addenda from *The Connecticut Clockmakers of the Eighteenth Century*, by Mr. Penrose R. Hooper, just published. Mr. Hooper mentions the fact that the Reverend Thomas Hooker of Hartford had a clock in his estate, but goes on to say, 'Samuel Stone, Reverend Thomas Hooker's successor as pastor of the Hartford Church, had only an hourglass at the time of his death in 1663.'

Later: 'Seth Youngs (later called himself Young), born Long Island 1711, removed, after serving apprenticeship, to Hartford, later to Windsor (Connecticut), is the only one of the early (Connecticut) craftsmen who is definitely known to have made hourglasses. . . . In the year 1739 he made an elaborate hourglass in a pretentious case for the pulpit of the new meeting house (at Hartford) which was completed in December of that year. His bill for the work was six pounds, but this was considered excessive, and the account was compromised by the church paying £5-10-0.'

Evidently the business of making sandglasses had not been entirely supplanted by clock making up to the middle of the eighteenth century, even in Connecticut, home of early clock makers. It is also interesting to note in this connection that the two labeled glasses in Mr. Erving's collection were both made in New York, where Youngs served his apprenticeship.

*Samuel McIntire, Carver; Nehemiah Adams, Maker*

I AM constrained to reprint this month for purposes of reference the carved Salem sofa, Figure 1, part of the wedding furniture of Lucy

Hill Foster of Billerica shown in this department last month. Because no sooner had the discussion of this furniture, with its rather groping guess about the maker, got safely into press than there turned up among the Foster papers a veritable embarrassment of riches in the form of a fresh set of letters, bills, and receipts having to do with the bride's whole household equipment, and (real collector's luck, this!) among them the all-important letter which identifies her cabinet-maker. I confess that not even the thrill of discovering the maker of one of the famous McIntire-carved sofas could quite console me for not having found that letter in time to publish it with the bill of sale and the photographs of the other pieces in the group.

You will remember that these included six items of the twelve on a bill for furniture dated Salem 1810, made out to Lucy Hill of Billerica by Samuel Hemenway, her Salem agent and husband of her dearest friend. These six pieces and two others, including a high-post bed and washstand also listed in the bill, are still in the possession of her great-granddaughter. All of them show certain well-recognized characteristics long associated with Salem cabinetwork, but not until now with the work of any one man. But their chief claim to interest lies in the fact that among them is one of the carved sofas of the familiar Salem type which for the past year or two have set collectors by the ears and caused more diverse discussion among antiquarians than anything since the discovery of the Van Courtland Savery lowboy.

That the carving of Salem furniture in this category is the work of Samuel McIntire can no longer be questioned since the recent appearance in *Antiques* of Fiske Kimball's able demonstrations. Beyond this fact, speculation has been rife and varied, with, of course, a leaning on the part of the public toward the comfortable assumption that if McIntire carved these pieces, as he

undoubtedly did, he also must have made them.

We know that he occasionally did make furniture, probably of a more or less architectural nature, as witness the bill quoted by Mr. Kimball, for 'making two Book Cases, 50 days at 8/ per day £20.' And we may, I think, in cases such as that of elaborately carved chairs, where the carved parts constitute practically the whole framework, consider him the maker of these pieces. But we also know that he carved furniture made by other people, and this I believe to have been his real concern with the business of furniture making.

In the case under discussion, we are able for the first time to identify certainly the maker for whom he worked on any given piece. The following letter from Sally Hemenway to Lucy Hill, dated January 5, 1810, tells the story:—

#### 'AFFECTIONATE FRIEND

'I received your letter Dated 17th Ultimo, last Saturday, in which you wish to know when your furniture would be done, likewise the amount of your bill. The furniture was all done according to agreement of Mr. Adams, but the weather has been very bad for varnishing. Should there come 3 or 4 days of Sun Shiney weather it will all be completed, except the chairs which was not spoke for as soon, will be done by the middle of this month. . . .'

I wonder if any of you remember an interesting item which appeared in several American art magazines a few years ago, in which the story was told of a handsome American-made secretary bookcase which had turned up in Capetown, and was sold at auction there. This piece came eventually to the collection of Henry F. duPont, and is now in the Pennsylvania Museum on loan from him. It is an imposing thing in three vertical sections, having glass doors above and drawers and cupboards below, all beautifully inlaid and veneered in the manner of Hepplewhite. The upper centre 'drawer' drops to disclose a writing cabinet, and on the scrolled pediment are three brass balls (two more are obviously missing) surmounted by brass eagles.

Pasted on the back is the label:—

Nehemiah Adams  
Cabinet Maker  
Newbury Street  
Near the Common  
Salem  
Mass.

Here, then, we have the name of the man for whom in one instance at least Samuel McIntire carved one of his famous eagles. He is listed by Henry W. Belknap in *Artists and Craftsmen of*



*Fig. 1. Recently discovered documents prove that this sofa, carved by Samuel McIntire, was made by Nehemiah Adams, cabinetmaker of Salem*



Essex County, the only Adams known to have been a cabinetmaker in Salem in 1810, as baptized in Ipswich, April 1769; married in Boston, 1802; died in Salem, January 1840. 'His shop at Newbury and Williams Streets,' writes Mr. Melknap, 'was burned out April 3, 1798, and he had a shop on Brown Street, February 7, 1804, in which year he was of the firm of Williams and Adams of Salem.'

So it must have been in the Brown Street shop that the Foster pieces were made. From there the sofa would have been sent to the shop of Samuel McIntire to be carved, after which it must have been returned to Adams for varnishing (*vide* Melknap's letter), to be finally shipped with the other pieces to Billerica.

Nor is this all that we know about it. How one guesses Mistress Lucy for the care with which she guarded all these old receipted bills, witnesses to her first and most important household expenditures! Among them is one from Jonathan Wright, evidently an upholsterer in Salem, dated January 29, 1810, thus:—

To Stuffing Sofa.....19-"  
"Cushing for Do.....12-"  
\$31-"

And then on March 13, 1810, we have the following priceless hint as to its covering in another letter from Sally Hemenway.

MRS. FOSTER

'I have purchased a brocade gown for your sofa at thirteen Dollars exactly Such a one as Rebecca Pierce gave fifteen for. I shall send it as soon as possible the Woman is sick that I bought the gown of and would be glad of the money as soon as is convenient. I am sorry that our expected girl disappointed you, however if you think you should like to take one from the parlorhead I will get you one, as there are a number that would be glad of places

'Your ever affectionate  
'SALLY HEMENWAY'

Invaluable friend, who not only furnishes the house, but provides for its service, in a day when girls' were evidently no less elusive than they are to-day! There is another delicious letter relating to this 'girl' in which the New England conscience is revealed as less impervious to the temptation of stealing a neighbor's maidservant than his ox or his ass, or anything else that is his.



Fig. 2. One of the two lanterns which swung from the tower of the Old North Church on the night of April 18, 1775

But that must wait, at least until next month, when I hope to be able to devote another article to a group of bills in this remarkable collection, perhaps less valuable than those already quoted, but if anything more fascinating for the glimpses which they offer into the housekeeping ways of other days. When you have read them, I believe that you will wish, with me, to offer to Mistress Lucy Hill Foster a vote of thanks for the wisdom of her ordering and for the orderliness of her ways.

### Some Interesting Old Lanterns

IN these days of efficient street lighting, it is difficult to realize that only about one hundred and fifty years ago, on March 2, 1774, to be exact, the first street lamps were hung in Boston, to the great delight and wonderment of the

townspeople who thronged the streets that night to see them. Four or five years earlier the town had voted to place fire baskets at a few of its busiest corners, but except for these, the only light which had pierced the night gloom of the narrow streets up to that time was the flicker of the night watchman's lantern as he went his lonely way, calling the hour and his reassuring 'All's well!' or the glimmer of an occasional gate lantern with which some public-spirited citizen had lighted his own entrance.

If this was true of one of our largest cities, what must have been the blackness which enveloped after-supper farm and homestead activities in outlying districts! A simple tin-bound box with sides of thin scraped horn, the 'lant-horne' of English song and story, behind which a single candle flickered feebly; a six-sided frame of pine with panels of glass, or sides of mica, enclosing a sperm-oil lamp; or a cone of pierced tin with pointed top, through which the light shone in patterns more decorative than efficient—these were the crude devices upon which the eighteenth-century farmer was forced to depend to light his evening chores.

Fortunately a number of these old early lanterns have survived, although I doubt whether many of those in existence to-day would date much earlier than the middle of the century. Many are a good deal later. But because they are often the result of the native ingenuity of the farmers themselves, and therefore vary widely in form and design, they offer unusually quaint and fascinating material for the collector.

Of the group illustrated, from the collection of the Concord Antiquarian Society, possibly the earliest and one of the most interesting examples, for the early Gothic form of its panels and the crude quality of the glass behind them, is the old pine lantern, Figure 3.

The patina of this piece is such as collectors dream of. It is put together with wooden pegs, each panel being carved of a single board and firmly fixed in place. The only opening is at the top, to which, by an ingenious device fitted with a slim wooden handle, the candle socket may be raised when the candle is to be extinguished or renewed. A heavy wrought-iron handle in place of the usual tin ring suggests that this lantern may have been intended to withstand hard usage and rough weather, possibly on board ship.

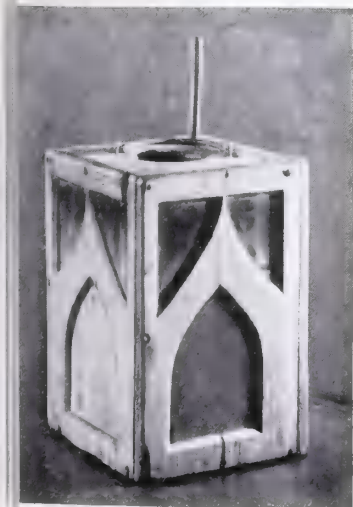
Of the two lanterns, Figures 4 and 6, the former is a more decorative object than appears in the photograph, being painted the soft blue with bands of red in which our forbears so delighted. One panel only is of glass. Note the tin reflector placed so as to gain full advantage of the light, probably from a sperm-oil lamp.

Figure 6 has four panels of mica, a tin frame, and a tin handle at one side not visible in the photograph. I have sometimes had occasion to speculate upon the connection of such lights as this with the (literally) dozens of queer-shaped old spectacles in the Concord collection. Whatever other luxury the Concord farmers and philosophers may have lacked, they were well supplied with spectacles, even from as early as the late seventeenth century—and with good cause, in all conscience!

Figure 5 shows one of the numerous punched or pierced tin lanterns (Continued on page 425)



Fig. 6. A lantern with four panels of mica, a tin frame, and a tin handle at one side



Figs. 3, 4, and 5. A lantern of very early design made of pine with crude glass sides; a later one with tin reflector, probably used with a sperm-oil lamp, and a pierced-tin lantern of the type often erroneously called 'Paul Revere'





# THE CITY GARDEN

## *I. Problems contingent upon Natural Conditions*

BY STEPHEN F. HAMBLIN

*MR. HAMBLIN, well-known authority on horticulture, continues this month the story of the city garden begun last month by Mrs. Jeannette R. Hodgdon, the president of the City Gardens Club of New York. Next month he will discuss the plants that will best adapt themselves to city conditions. We are glad to have 'city gardeners' tell us of their problems and their activities*

THE fervor of garden making is not abated by restricted area or other difficulties to be overcome, for many of us who once had unlimited space in the country for gardening, and gave no thought to requirements of design or special problems of culture of ordinary plants, have now but a tiny sunless hole in the heart of a big city. Yet the indomitable desire to produce beauty in places where man has left but waste will bring forth its good works whatever the obstacles.

The city garden is not a 'little garden' in the sense of an area rather smaller than that ordinarily allotted to a garden. It is even smaller than that, perhaps only ten or twenty feet square, exclusive of any paved surface. It is not, by our usual acceptance of the term, a 'roof garden,' for in the city garden proper the plants grow directly in the soil.

So the country-raised gardener, who knows the tricks of good gardening, now tries his hand under strange conditions, and the city-born enthusiast, whose only training is observation, goes blithely ahead without thought of difficulties. There are perhaps some six handicaps to a successful result that these intrepid gardeners must face.

IN order of importance the item of shade comes first. While a few little city gardens may be much exposed to the sun, at least on two sides there are high walls which put the plants in complete shadow for many

hours. The third and even the fourth side may be walled in, and the total of direct sunshine may be reduced to a few hours or to none at all, making the garden in effect a sunless well. Few ornamental plants can grow where there is no direct sunlight, since they are thus unable to make the starch necessary for their growth.

Besides high walls on the next properties there may be trees to cut off the sunlight further and fill the soil with their roots. The darkest spots in the forest are sunny indeed compared to the beds in many of our city gardens. One bed may get some sun for a few hours, while the corresponding bed never has any directly. Thus a balanced planting of similar plants is impossible. (The question of what plants to use in the city garden will be considered in a second article.)

WHEN you have realized the extent and duration of the shade (make the observations in summer) you are ready to take note of the drought hazard. The city garden may thrive in April and May, but the summer rains of the open fields rarely penetrate here, for rain usually does not descend vertically and walls and roofs stop most of it. There is little depth of soil in the beds and no reserve of water below ground, for drains and foundations carry away all sub-surface water, while the walls, warmed by summer sun, keep the air dry even at night, so there is little dew. The city garden is in fact a

small desert for at least four months of the year, and even if it is not in full sun, there is really as dry as in the desert. It is of course an easy matter to water it with the hose on any summer evening from June to September — that is, it is easy if you will leave your social engagements to do it yourself, but if left to the janitor or other servant while you are on vacation you may find on your return that the summer was unusually dry and that the Geraniums you planted have been replaced by hydrangeas. In the spring affair the city garden can be a success particularly before the trees come into leaf, but the hose bath on alternate nights throughout the long summer is considered by most to be too great a price for autumn flowers.

BUT assume that your plants do survive through the dry summer, thanks to frequent watering, will they rot in the winter's drying wind and evaporative winter rains that never reach your flower beds, but avalanches of snow from roofs and glacial drip from thawing eaves make the soil as sodden in winter as in any marsh. Only daffodils and other water plants can survive such winter conditions. To mitigate these there must be a catch basin or drain inlet in the middle corner of the garden, and all beds and paths must slope toward it. If ever any standing water or sheet ice is seen on the beds in winter you should express no surprise if the plants play in the beds (Continued on page





*An Exquisite* LOUIS XVI  
DAMASK *pays graceful  
homage to the immortal arts*

In this finely balanced design, twin medallions bring to life the art of the centuries. One represents Sculpture with Cupid modelling a head . . . one is devoted to Painting and Literature. Music, too, is depicted amid frescoes and garlands of flowers in the inimitable French tradition. Again Schumacher distinguishes itself in the quality and delicate beauty of this Louis XVI damask . . . a fabric ideally suited to rooms of formal grace. Schumacher Fabrics are sold only through decorators, upholsterers and the decorative departments of department stores. Offices are located at 60 West 40th Street, New York City. Other offices in Boston, Chicago, Philadelphia, Los Angeles, San Francisco and Detroit.

F·SCHUMACHER  
AND COMPANY



## WEATHERBEST *Again Gives New Values in Home Building*



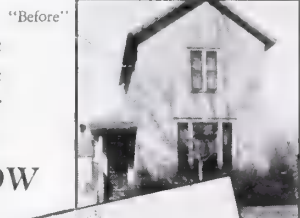
WEATHERBEST Stained Shingle Gray Sidewalls and Green Roof — a charming combination for this home in Syracuse designed and built by Waters Bros.

**N**OW is the time to realize attractive savings in building or modernizing if you make a careful selection of materials. With WEATHERBEST Stained Shingles for sidewalls, you have a low first-cost over other quality material and a life-long economy with continuous beauty; also, you save continual repainting and repair. WEATHERBEST Stained Shingles may cost more than inferior materials, but they give lifetime service and beauty. A special process of staining with finest pigments and oils brings out the texture of hand-selected red cedar shingles. There is nineteen years' experience behind the WEATHERBEST policy: "Not to cheapen materials or process to meet price competition."

If you plan a new home, see the WEATHERBEST literature. Use the coupon, enclosing 10¢ (stamps or coin) to cover postage and handling.

### Modernize That Old Home NOW

If you will send kodak or other picture of your present home, our FREE Sketch Service Dept. can show you or your lumber dealer how exterior changes may be made at lowest possible costs. You can increase the sale and living value of your present home two to four times the WEATHERBEST Way. Send for Modernizing Book — Use the coupon. WEATHERBEST STAINED SHINGLE Co., Inc., 961 Island St., North Tonawanda, N. Y. Plants: N. Tonawanda — Cleveland — St. Paul. Distributing Warehouses in Leading Centers.



Ask your retail lumber dealer about a time-payment plan to pay for modernizing out of income rather than cash capital.

WEATHERBEST STAINED SHINGLE Co., Inc.,  
961 Island Street, North Tonawanda, N. Y.

Enclosed is 10¢ (stamps or coin) for postage and handling.

Please send 4 Weatherbest Color Chart and Portfolio of Photogravures showing new WEATHERBEST Homes in full color.

Enclosed is 10¢ (stamps or coin) for Reshingline old homes.

Enclosed is 10¢ (stamps or coin) for FREE Service Sketch.

Address \_\_\_\_\_

## THE HARMONIOUS HOUSE

(Continued from page 355)

across corners as some people have a mania for doing. Though it is one of the oldest precepts of making livable rooms, perhaps it may not be amiss to remind you that large pieces of furniture should always follow and accent the architectural lines of the room rather than try to establish opposing ones. In other words a cumbersome sofa of this type should be placed against the wall or parallel to it, and not at this angle.

Our other living-room can accommodate groups of people, and though this room has exactly the same space, it seems more crowded without being inviting. The sofa can hold two or three people, but in order to join that group the other chairs must be moved. The long table at the end of the room is of no real value, as the chair beside it is more for decoration than for use. None of the things have been selected with any thought as to suitability to the house, to the room, or to the family. The whole atmosphere is doubtless more formal than is truly indicative of the family life, and as this type of ornate display is often very expensive, it may well be beyond the yearly budget.

**T**AKING the furnishings piece by piece, quite aside from their lack of suitability in this particular room, we find that they are not really appropriate to be used together. First the rug is too small. The carpet that covered the other living-room from wall to wall adds to the sense of space, while this one reduces it. The vargueno, which is the first thing that meets the eye on entering the room, may be impressive, but as it overlaps on the windows it looks even clumsier than it is. The radio cabinet in a similar space between the other two windows is so much smaller that the comparison is quite unfortunate. A group of three windows should never be treated with one-sided draperies like these, and the spears just add to the lopsided effect. The large-patterned shiny damask may be Renaissance in type, but it adds nothing to the architectural charm of these windows. The sofa is fairly comfortable, but its very style suggests lack of repose and there are no really comfortable chairs in the entire room.

The other living-room is adequately lighted without side brackets, and the wall spaces thus left free for whatever seems most interesting. Here there is not even general illumination, for most of the light is at one end of the room. The two large candlestick lamps are supplemented by the two torchères with their columnar mica

shades which are supposed to the light as well as to the decoration, and in reality do not. The one other light in the room is the fancy lamp behind the and though it undoubtedly provides a quantity of light, it is a little to think of the color which probably reflects. But with the elaborate Spanish wrought-iron wall bracket dripping candles to fill the spaces, it was necessary to do something, and the result is really not exaggerated.

**F**IRST consider the group at the end of the room. The picture over the mantel is quite unsuitable to it, both as to subject matter as to frame. Then, instead of objects on either side balancing each other, we have a round eye mirror on the far side and an elaborate gold frame, and on the side the two crossed sabres are evidently necessary to indicate the true character of a Spanish room. Therefore, there are totally unrelated objects coming in three adjacent walls. Where the composition around the mantel in our previous room was pleasing, distracting and almost ludicrous. Another indication of the same period seems to be the fabrics, so this room runs from in having one draped spear on the wall behind the sofa. It cannot be centred and some feeling of stability is lost. The wall space behind the sofa is an angle. The wall space behind the long table includes a niche for the plaster and duly painted the inside, with a small figure of a man up within it. This may be a little fish, but it is out of place in the eighteenth-century moulding and the nice chair.

**T**HE room is restless, and it does not give the greatest harmony in any aspect. The needs of the family have been quite overlooked in an effort to make something grand. The style were truly indicative of family taste, then all these would have been assembled with greater attention paid to detail and the primary purpose of good decoration.

Look about you in your living-room and see if it is as harmonious as it might be. A little more pretentious than a pocketbook warrants? Perhaps it is just a matter of adjusting the rearrangement, or of selecting the proper arrangement. Whatever it is, make your room harmonious, with something as the keynote.



# Tell the Architect to Design for Stone

...advises a leading creator of fine residences

The vogue of limestone for residential building is causing architects more and more to design with it. Thus, they are able to develop to the utmost the possibilities of this fine material.

The garden wall shown here is an example of sawed Indiana Limestone laid up as informal range. We call Indiana Limestone prepared and used this way a special name . . . ILCO Riplstone. The columns and balustrade of the residence itself illustrate a more formal use of limestone.

In particular way in which your architect will want to use Indiana Limestone depends on the type of residence he proposes to build. ILCO Riplstone . . . Indiana Limestone used as an irregular facing . . . lends itself to the design of the small cottage as well as the large house. It is less expensive . . . your home built of ILCO Riplstone will cost only 10% more than if some other material is employed. No matter how used, Indiana Limestone brings to your home that charm which natural stone alone can give. The finished wall becomes part of its natural surroundings.

We send you literature showing other examples of the successful use of limestone in residences. Fill in, clip and paste coupon at bottom of page. Address Box 1274, Service Bureau, Indiana Limestone Company, Bedford, Indiana. Executive offices: Tribune Tower, Chicago.



Benjamin & Straight, Architects.



Box 1451, Service Bureau,  
Indiana Limestone Company,  
Bedford, Indiana.

Please send booklet and other information regarding ILCO Riplstone.

Name.....  
Street.....  
City.....State.....  
Architect.....

INDIANA LIMESTONE COMPANY



# The Vail Shutter-awnings

ENTIRELY OF WOOD AND METAL



*greater comfort  
... greater value*

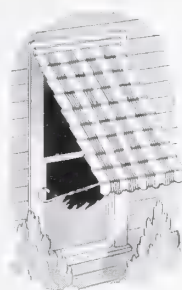
These beautiful awnings *admit light and air*, yet exclude the direct sun's rays so injurious to draperies and other furnishings. They allow vision from within yet exclude it from without. By keeping the sun from the window glass, they insure cooler interiors. No other form of window equipment offers so many advantages.

Think of it! A *permanent* awning, made entirely of wood and metal. No replacement, no taking down and putting up, no storage. Painted in any specified tones to harmonize with the house . . . really adding to the beauty of any home.

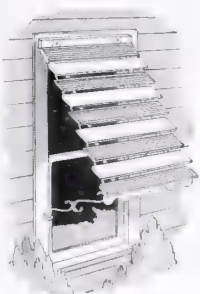
Recommended by prominent architects and interior decorators. Ask for folder, "Shutter Awnings".

THE BOSTWICK-GOODSELL CO.

*Blinds since 1894*  
Norwalk, Ohio  
Representatives in Principal Cities



In closed position. Blades overlap and fit closely on each other.



Blades partly opened admitting light and air, allowing vision from within.

*The Bostwick-Goodell Co. also makes Victoria Venetian Blinds which give light without glare and ventilation without drafts. In any color desired to harmonize with interior.*



VICTORIA  
VENETIANS



*The Better Blinds*

## TEXTILES IN THE SPRING OF 1931

(Continued from page 400)

revival *toiles de Jouy* have little part, probably because they are already so well known to us and their use in decoration is no longer new. Their place seems to have been superseded by more romantic prints and those after the style of Watteau. Such a one is illustrated in Figure 14 and is available in glazed and unglazed chintz and *toile de rae*.

The classical note is a dominating one in the fabrics of French inspiration. This became popular in late eighteenth-century France because of the discovery of Pompeii, the classical architecture in the garden of Versailles, and the elaborate court life. The new fabrics which display this feeling combine floral clusters with fountains, arbors, and dancing nymphs. The brocades are sumptuous and beautiful in texture, their colorings very rich and soft. It is a number of years since we have had formal fabrics of such great beauty so easily available. Many of them are sold by the repeat rather than the yard, as the unit of their design frequently extends much over this length. A diversified group of these French period fabrics, both revivals and modern interpretations, is shown in Figures 11, 12, and 13.

Contemporary with this rich beauty of the French periods, and with the gay prints of the late eighteenth-century English, is the rugged simplicity of our Early American period. It is quite natural that this should be one of our favored decorative eras. As we become more sensitive to the simplicity of the furnishings of this period, the more anxious are we to see them in their rightful background — the country house of simpler design. The fabrics offered this spring are mostly plaids and checks, clean-cut and as refreshing as gingham. These are of course all modern versions. And since they are conventional ideas which depend much on their color combination for effect, they need actually to be seen in the piece to be fully appreciated. The most interesting style note in connection with them is the plaid ensemble, which features the same design in an angora gauze for casement curtains and a mohair woven fabric for upholstery.

Of course it is not necessary to limit these fabrics just to Early American furniture. They are equally appropriate, if not more so, with the French provincial which is so popular with us. A striking example of a material suited to this style is shown in Figure 9, a hand-blocked linen with a design made from old

wooden block samplers and by means of the resist process the primitive colors of either red or red. The linen is hand-blocked by Barbarian peasants and is heavy in texture. The design is sold by the repeat, which consists of two and one-half repeats. The hand-loomed patterned Kentucky Mountain coverlet is also authentically reproduced in linen for the provincial bedroom (not illustrated).

Just to show that all American fabrics do not have to be checks or plaids, there are a few chintzes and linens very patterned which are quite new, not only to the quaintness of the period but to other types of pattern. One is 'Mille Fleurs' (Figure 15) which has somewhat the appearance of a bedroom wallpaper.

Two distinctly American fabrics of the most decidedly period which are shown anew this spring. I have reserved for a part of the collection by themselves. One is a fabric of a coarse linen-like texture printed in a design most fully copied from a piece of the American Wing at the Metropolitan (Figure 16). The other is a two-tone block print, white on blue and also green. The

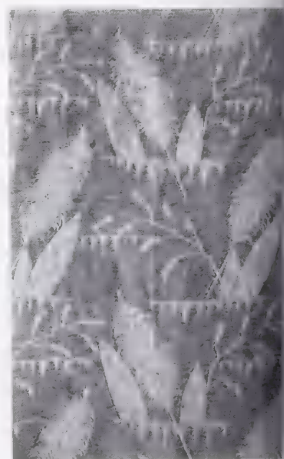


FIG. 23. A German damask 'Modern Chippendale' — a twentieth-century version of the motif. Courtesy of Richard B. B. Inc.

sign belongs definitely to the period between 1700 and 1750, a period classed as late Chippendale. The other textile is of the period, that era which coincided in part with the Directory in France, and shows the influence of the latter on American design. It is a heavy silk damask suited to the mahogany period (Figure 17).

And so we come to the twentieth-century period! While what submerged just now is this intense interest in the



# There's plenty of money for Good homes!

UNQUESTIONABLY, more and better houses will be built of concrete masonry—because such homes offer real values as the basis of security for a loan. Concrete masonry units are sturdy, dependable materials—made by reliable manufacturers. In the hands of skilled contractors, working from good architectural plans, concrete masonry construction means economical, enduring, and firesafe buildings. Such homes retain their value. There is plenty of money available for *good* home-building loans! Information about concrete masonry and stucco sent free—at your request.

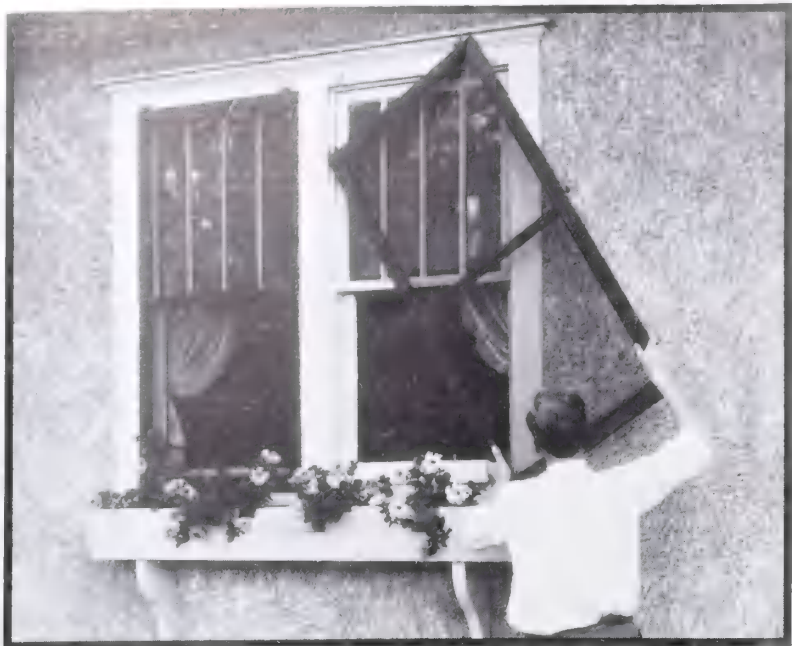


*Stucco-covered concrete masonry home at Winston-Salem, North Carolina, Karcher & Smith, Philadelphia, architects. Concrete masonry is a term applied to block, brick, or tile building units, factory-molded from concrete, and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials such as sand, pebbles, crushed stone, cinders, burned shale or slag.*

PORTLAND CEMENT Association  
Concrete for permanence and firesafety

33 WEST GRAND AVENUE  
CHICAGO





## This method of window screening is OUT

If you love your home—if you want your house to look its best, you'll let nothing mar the beautiful, slender lines which the architect has so harmoniously worked into its window designs.

Rolscreens of Pella obviate the unsightliness and light obstruction that are unavoidable with wide-framed, flat-type screens. Installed on the inside of windows, they are not only inconspicuous, but their innumerable conveniences and economical long life make them really amazing in their appeal.

*Rolscreens of Pella roll up and down—like a window shade*

They're permanent . . . there when you want them; out of the way, on hidden rollers, when you don't.

A touch of the thumb releases the spring, and the screen rolls up—automatically.

No obstructed vision when windows are closed. No troublesome taking down screens in the fall. No storage space required. No messy dusting, painting, repairing, matching and putting up screens in the spring.

No gathered dirt on them—to be beaten against windows or to soil breeze-blown draperies . . . Rolscreens clean themselves in rolling.

No breaking mesh or rust-made holes. Rolscreens are made of special electro-plated "AluminA" wire-cloth, with reinforced selvedge, that will far outlast their TEN-YEAR GUARANTEE.

No sagging or bagging; no insects can get in at the edges . . . Rolscreen mesh is locked in at top, bottom and sides. Even a heavy accidental blow can do no harm—it merely disengages the lugs from the guides; and the lugs instantly go back in place when screen is rolled.

• • •

Resolve now that this year Rolscreens shall beautify your home and bring you comforts and conveniences you've never before enjoyed. We've told only half the story here. Send coupon below for Rolscreen booklet. It'll bring you complete information—and enable you to understand why their fifteen patented features make Rolscreens of Pella by far the most beautiful, practical and economical rolling screens you can buy. Any size or type of window—in old or new home—can be quickly Rolscreened.

*Special information, specifications and services to architects and builders on installations in new dwellings, hospitals, hotels, office and apartment buildings.*

# Rolscreens

TRADE MARK

OF PELLA, IOWA

ROLSCREEN COMPANY, 841 Main St., Pella, Iowa

Please send illustrated booklet showing how Rolscreens can add beauty, convenience and utility to my home.

Name \_\_\_\_\_

Street \_\_\_\_\_

City and State \_\_\_\_\_

## TEXTILES IN THE SPRING OF 1931

(Continued from page 402)

tive past, it is still quite alive, with a very evident and accepted place among certain types of formal rooms as well as the sun-room and sun porch. The contemporary fabrics of our own artists are chiefly designed for the latter, with a very practical eye for their functional fitness.

There is a versatility about the new contemporary textiles which allows them to combine most gracefully with the older period furniture. This is particularly true of the importations, many of which are of a more formal character, such as, for instance, the satin brocade from Germany in Figure 21, whose striped design also suggests a possible use on early nineteenth-century French furniture. A German damask (Figure 23) of Egyptian cotton with a very little rayon in its weave is called a 'Modern Chippendale' and is a twentieth-century version of the feather motif, a popular note frequently found in late eighteenth-century designs. The modern prints are on fine muslin or percale, glazed or unglazed, and linen. A light whimsicality is characteristic of their patterns, with a most decided absence of the geometric feature.

And now a final word about color. Every season it is a new hue that predominates. This year blue seems to lead, a new deep shade like that on English china. There is a still deeper blue that blends well with mahogany, while turquoise is still found prominently among the rayons and the light muslins. Red seems very important and includes such thrilling shades as Chinese lacquer, tomato, and a rich Elizabethan shade. The browns are delightful, those with the golden and coppery casts being most used. Green is found in two quite 'off' shades—first a blue-green decidedly alive

and interesting that goes with walnut, and secondly a green. The various printed cover a wide range of past in their backgrounds. Most the authentic old design 'faded' colors, mellow and like the original fabric from they are taken. The designs themselves involve many color monious and lovely, the found three or four very u

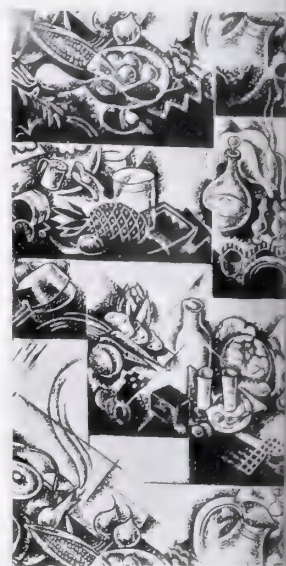


FIG. 24. Modern architectural signs for windowpanes have been used as a basis for this design by Ruth Reeves. Courtesy of W. H. Sloane

two-toned prints where the was printed in warm sepia on a pastel ground. This was unusually lovely.

It seems to me that the of the spring of 1931 presents new and finer interest in textile art. We cannot associate lovely fabrics very long with stimulating reaction to the or legend woven into the and a greater consciousness background from which the

## THE LUNCHEON TABLE ADOPTS COVERS LACY LOVELINESS

(Continued from page 363)

arrangement of purple iris, yellow jonquils, and vivid orange Euphorbia supported in a low container of smoke amber glass.

This delightfully subtle color is echoed in the goblets, which are further enhanced by touches of green in the bowls of the stems and narrow bands of the same color which follow the edges of both the bowl and the stem base. This glassware is distinguished by beauty of contour as

well as a richness of which is most satisfying.

The flat silver has weight to be in accord with texture of the cloth and dles are bordered with a decorative design which is tive of the pattern of the

Leaf-shaped silver designed as to support bunch of grapes from the end, flank the floral centre either side. Unique and



## ALUMINUM PAINT—THE COAT OF METAL PROTECTION



## Why lock the Front Door and leave the Back Door open? You close both, when you paint lumber Front and Back with Aluminum Paint

If you let moisture penetrate lumber at either front or back, trouble starts. Lumber is absorbent. Improperly protected, moisture expands its cells—stretches its surfaces—paint top-coats check, crack and peel off.

The modern way to prevent rapid moisture changes in lumber is to coat it, *both front and back*, with aluminum paint. This paint retards the penetration of moisture because its pigment is composed of thin, flat flakes of aluminum. As the pigment is applied, these flakes "leaf", they pile up, one upon another, into a continuous *coat of metal protection*.

Don't lock the front door and leave the back door open. Insist that your builder buy siding, molding, trim, window-frame and sash that have been mill-primed with aluminum paint; or that your painting contractor coat

both sides of lumber with aluminum paint. When repainting, use aluminum paint as an undercoat. Its "leafed" metallic surface provides an excellent "tooth" to which paint top-coats cling tightly. On metal surfaces, aluminum paint makes a highly satisfactory finish coat. It can be used, too, as a finishing touch for scores of household articles.

Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PENNSYLVANIA.



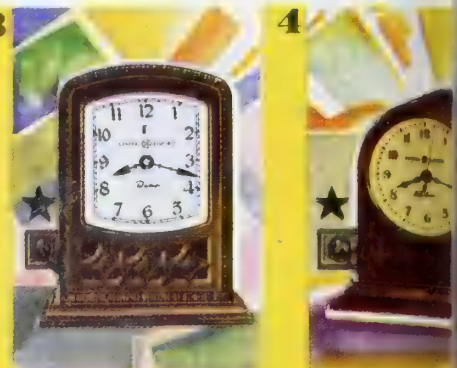
ALBRON

ALCOA ALBRON  
POWDER FOR  
ALUMINUM PAINT



# A GENERAL ELECTRIC CLOCK

runs the household on smooth schedule



regulated by comparison  
with NAVAL OBSERVATORY RADIO  
TIME SIGNALS

From the moment you first plug it in, a General Electric Clock will keep time for you... *accurate* time... without winding, regulating, cleaning or oiling.

And... with General Electric Clocks available for the hall, kitchen, living room and bedroom... you and your family can enjoy the timely benefits of a real *investment in serenity*. Neither you, nor the members of your household, need worry about correct time... about train connections, about appointments, about meal-hours, about getting up in the morning... for these *modern time-pieces* are as dependable as the electric current which lights your home.

Each General Electric Clock operates without a spring or pendulum... silently, without a tick... and is powered with the well-known Telechron motor. Each is

★ When wiring or rewiring your home, specify the G-E Wiring System. It provides adequate outlets, conveniently controlled, and G-E materials throughout.

Section Four  
MERCHANDISE DEPARTMENT  
GENERAL ELECTRIC COMPANY  
BRIDGEPORT, CONN.

Please send me your booklet "Time a Day" and other information about General Electric Clocks.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



Join us in the General Electric Program, broadcast every Saturday evening over a nation-wide N.B.

synchronized with the Master Clock of the local power station which is checked for accuracy by comparison with the radio time signals broadcast from the Arlington Station of the U.S. Naval Observatory. Modernize your electric age itself.

● General Electric Clocks are made in a variety of models. They are attractive picture... *new*, decorative and serviceable... for home for end tables, mantels, walls, hallways. Tiny bedside models for as little as \$11.00. Mantel tambour styles... many with kitchen, desk and library clocks, and state-of-the-art... up to \$375.00. ● See them at your dealer. Or send us the coupon today for a free illustrated catalog.

Clocks shown in illustration

1. R-150. Sheraton Colonial Mantel Clock—Mahogany—\$75.00
2. R-632. Early American Style—decorated mahogany—with chimes—\$68.00
3. Tudor. Mottled walnut moulded case—color dial—\$9.75
4. Copley. Desk type, for bedroom, den, or library—mahogany—\$11.00

## GENERAL ELECTRIC CLOCK



## THE LUNCHEON TABLE ADOPTS COVERS OF LACY LOVELINESS

(Continued from page 404)

modeled, these decorative table ornaments add much success of the setting.

A modern in feeling is a cloth of fine, closely woven bobbinet decorated with an elaborate border design in fine green and white. When appliquéd, which covers the top and extends well on to the surface of the table top. It is delicate in texture and brings all the charm of a lace cloth. This combination of net and lace is quite moderately priced in relation to its size and the effectiveness of the decorative

have used it as the basis of a design in white and silver, although modern, is sufficiently conservative not to necessitate special background treat-

China is beautifully patterned with silver lustre in a design suggestive of the border of a cloth. Bonbon holders of polished silver, which has the same reflective surface as the lustre, are in the form of small long-legged birds, and the delicate slender-stemmed glass—a product of modern design—have a gleaming surface which also reflects the light.

The only touch of color is in the leaves of the white gardenias, which, with one green and white orchid, are supported in a shallow bowl of transparent glass.

For the flat silver was selected a new pattern, the 'Hunt Club,' and the little white glass gazelle place-card holders were discovered at an amazingly low figure in the New York shop of a line of chain stores of national reputation, proving that beauty and suitability for purpose are not necessarily determined by price.

In no form of entertaining is it possible to use more decorative covers than for the formal luncheon. Although both lace and embroidery are frequently employed for banquet cloths, one's most treasured possessions in the way of lovely laces and linens are fittingly displayed upon the luncheon table.

The social grace of the hostess is often determined by the perfection of her table appointments. Serene in the knowledge that all are in harmonious relation to one another, as well as expressive of her judgment and good taste, she can devote herself with confidence to the enjoyment and entertainment of her guests.

## A HUMANIZED PUBLIC LIBRARY

(Continued from page 371)

tully decorated, and decorated with a view to obtaining good acoustics, this room is a model of its type.

In the basement are rooms for storage and additional stacks, for valuable manuscripts, prints, and other material, and work rooms, and the second janitor quarters.

The woodwork throughout is of an attractive in its details. The pine in the three children's rooms, Philippine walnut in the halls and stairway, and the mahogany elsewhere, are of a natural beauty.

The mahogany, reproducing the period of the period of the circulation of books and the improvement of good reading in the library's chief, though the library's business. At present the general book collection is not large, but it is constantly growing. It comprises 10,000 volumes, besides maps, pictures, manuscripts and other items. In a library of about 7300, which

includes the 1300 transient population of two colleges, each of which has a fine library of its own, the annual circulation is over 100,000 volumes, or more than thirteen books per capita. Some 4150 men, women, and children are registered as borrowers, which is a high proportion for any community, and each borrower averages over two books a month. Such figures mean little unless compared with those of other towns, but it is fair to say that few communities in the country can show so large a percentage of library patrons.

The special collections provide material for study and research. The Lucius M. Boltwood Historical and Genealogical Collection, beautifully housed on the ground floor, was originally the property of a family prominent in Amherst for over a hundred years. It contains over 1200 volumes, including about 400 town histories, 600 genealogies and volumes of vital statistics, and several hundred documents, clippings, and manuscripts relating to Massachusetts history.



*Be it ever so small—there's a way to make your bathroom BEAUTIFUL and MODERN*

by Sarah Stevens

**H**ARDLY a day goes by without someone asking me how to make a small, narrow bathroom cheerful and modern without spending a fortune. Could there be a better answer than the lovely bathroom above?

Let me tell you just what was done. First, I replaced the old toilet seat. *What an improvement this one change makes!* A beautiful, new Church Sani-Seat in lavender was my choice. Its clean, sparkling surface will never chip, crack or wear off.

Church Seats are so easy to put on, too! In any convenient plumbing store you select the style and color you like. Take it home, and install in ten minutes. It's that easy. And the cost is surprisingly low. Church Regal Seats for as little as \$5.00. Church DeLuxe Seats in Sani-White from \$9.00. In stunning colors from \$10.00.\*

Modernizing the toilet seat was an excellent start. Immediately the bathroom took

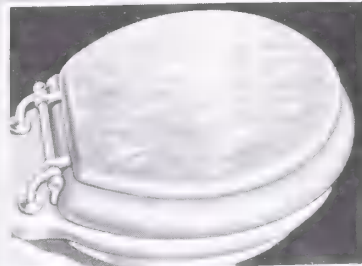
on new life. The corner that was once unsightly, and really unsanitary, became the attractive part of the room.

The walls, I painted a soft apple-green. Then up went tiered curtains of dainty voile in shaded tints of green. Beneath the window a tiny dressing table covered with light green voile. Finally, a soft bath mat and fluffy towels in Nile green sprinkled with water lilies.

The Church Bathroom Stool and Chair in lavender are constantly used, the stool costing only \$10.00.\*

To know how really charming even a small bathroom can be when modernized with a colorful Church Sani-Seat, you must see it in actual color. So do let me send you "Modern Bathrooms for Old."

How to "do over" the small bathroom above, including color suggestions for modernizing other bathrooms, will be sent you by Miss Stevens. Send coupon below and 10c for "Modern Bathrooms for Old."



*Church Seats never fade, chip, crack or lose their original luster. Sani-White seat as right, \$15.85. In lovely Pastel, \$10.00. In*

*Sani-White, \$9.00. Regal Seats from \$5.00. \*Above prices are approximate—and do not include installation.*

© 1931 CFC

# CHURCH *sani*-SEATS

MODERNIZE AND BEAUTIFY YOUR BATHROOM

Sarah Stevens, Dept. H 2, C. F. Church Manufacturing Co., Holyoke Mass.

*I would like your new book on bathroom decoration. I am enclosing 10c to cover mailing costs.*

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_







## "I Knew You'd Be Surprised!"

• Said Margaret's Mother.

"WHY... I've never been so surprised in all my life," answered Margaret as she gazed on the soft, luxurious rug at her feet. "Wherever did it come from?"

"That's a secret," replied her Mother fondly, "but first you must tell me if you like it."

"Like it!" said Margaret gaily. "I never would have dreamed a rug could do so much for any room. The more I look at it, the more I think it must have been made to go with my mahogany."

"You've almost guessed the secret," smiled her Mother.

"As for the colors... and the pattern," continued Margaret, still lost in admiration, "they add just the right note of warmth and dignity! However did you find a rug that completes so perfectly the decorative scheme I had in mind?"

"It's a long story," began her Mother. "Of course I knew that, like every other bride, you wanted the rugs in your first home to be as charming and correct as possible. That was why I made it my business to look at a selection of Whittall rugs. I've been buying them for years, but never realized there were so many new facts to be learned."

"Yes, yes, go on," interrupted Margaret anxiously.

"I discovered that there is a Whittall rug to suit every kind of furniture... and blend with any decorative scheme. I told the salesman about your old Sheraton desk... and how you'd built your whole living room around that one piece of furniture."

"What did he say?" queried Margaret.

"He suggested a Whittall Anglo Persian immediately, because the soft mysterious colors in the background emphasized so well the richness of the mahogany. Then the patterns are appropriate, too. Many of them are reproduced from antique Persian rugs. Just notice the motifs of Persian symbols in this particular rug. Don't you see how they reflect the true beauty of the wood in your beloved desk... and chairs?"

"No wonder the combination is so successful," sighed Margaret admiringly.

"Then he showed me some of their new lustre rugs, just as soft and silky as anything you could ever imagine..."

"But I want to know more about this rug," insisted Margaret, "and how it happened to get here. Why Harry will never recognize this room... it's so improved."

"He's apt to recognize the rug," answered her Mother, "because he helped to pick it out. You see your Father and I have been thinking about a wedding present for you and have decided—"

"To give me this Anglo Persian?" cried Margaret happily.

"Of course," laughed her Mother, "didn't I tell you this was going to be a story with a happy ending?"

■ MARGARET'S first Whittall rug has been correctly styled to suit her new mahogany. We're sure she won't be satisfied until her home has many more. Offered for her selection will be rare old designs in the famous Anglo Persian quality or authentic Oriental reproductions in the new lustre finish. No matter which ones she chooses she's bound to be right... because Whittall rugs are styled to co-operate with any decorative scheme... period of furniture... or type of wood.

Note: This is the first story of a series about Margaret... her new home... and her rugs.

## WHITTALL RUGS

M. J. WHITTALL ASSOCIATES, LTD., WORCESTER, MASS.  
ORIGINATORS OF THE FAMOUS ANGLO PERSIAN QUALITY

## A HUMANIZED LIBRARY

(Continued from page 405)

The personal library of Samuel Minot Jones, chiefly sets of standard authors, is to be found in the Memorial Room on the second floor. Here there are nearly 500 volumes. Several pieces of the benefactor's furniture are distributed about the building, including a lovely Hepplewhite secretary and two antique desks—one of *bombé* or kettle form rich in Dutch marquetry, and the other an American Empire piece with tambour front.

In 1925 the heirs of the late William A. Burnett, an Amherst connoisseur and collector, presented a large part of his art collection to the town, to be known as the William A. Burnett Memorial Art Collection. It comprises more than 100 paintings, a number of bronzes and pieces of antique furniture, and some 200 books on art subjects. Most of the paintings are hung in the art gallery on the second floor, but many of the most popular subjects are displayed effectively on the walls of the auditorium and elsewhere.

In the Amherst Collection there are books by Amherst authors, past and present, books bearing Amherst imprints, items relating to Amherst history,—over 600 volumes in all,—and one of the most complete Emily Dickinson collections in existence. From time to time during the year there are exhibitions of paintings, prints, photographs, rugs, furniture, china, glassware, flowers, book bindings, rare books and manuscripts, and so on.

It is as a community centre of educational and æsthetic interests,

perhaps, that the Jones Library has distinguished itself most fully. The present season eighth in which the Jones Library has conducted a series of Sunday-afternoon lectures, sales, civic meetings, and entertainments that have done more than anything else to throw the whole question of Sunday into the discard. Their variety surpassed only by their popularity. In arranging the program and securing the talent, for most part without fee, Librarian Charles R. Green has won the praise and gratitude of the community. Every Sunday afternoon at five o'clock, during four months, men, women, and children may be seen flocking to the east entrance of the Library. Seldom are there vacant seats, and when Librarian Frost gives one of his readings the glee club from Deerfield County presents its excellent collection or one of the more popular professors gives an illustrated lecture, or Negro friends of Springfield render the old spirituals, the auditorium is packed, with the overflow in the lobby and the reception room.

The Jones Library also conducts two or more evening University Extension courses during the winter and is hospitable to all of interests and organizations. In 1929 twenty public meetings of various kinds were held besides 151 meetings of local organizations and committees.

Such is the scope of a humanized public library that has



ANOTHER VIEW of the reading-room, which is more like a great room with its small tables, comfortable chairs, and shaded lamp.



# A thoroughbred among silverware

## Gorham's new "HUNT CLUB"



THE ONWENTSI HUNT, AT LAKE FOREST, IS ONE OF THE SMARTEST IN THE COUNTRY. AUSTIN H. NIBLACK, ESQ. (CENTER) IS M.F.H.

*The new sterling being used by Masters of Famous Hunts • Onwentsia • Middleburg • Jacobs Hill • Harford*

gh tradition of the hunt with it the spacious hospi-  
tocrats.

Masters of four of America's  
ated hunts are using, on  
boards, the new "Hunt Club"  
gnificant. For the graceful  
is new sterling, the exquisite  
d proportion of each piece,  
a thoroughbred and aristo-  
silverware.

simplicity of great elegance  
fore is in harmony with all  
ings. In the magnificent  
Austin H. Niblack, Esq.,  
Onwentsia, in the Virginia  
niel C. Sands, Esq., M. F. H.  
Middleburg Hunt, the home of

Benjamin L. Cook, Esq., M. F. H. of  
Jacobs Hill at Providence, the Long  
Island estate of Harry I. Nicholas, Esq.,  
M. F. H. of Harford—everywhere,  
"Hunt Club" is serenely harmonious.

That is why fashionable hostesses  
and brides are so enthusiastically select-  
ing "Hunt Club" for their own tables.  
In its first few months it has been bought  
in New York, Chicago, Washington and

other important cities to a greater ex-  
tent than any other pattern of recent  
years.

Your own jeweler will show you this  
exquisitely designed new sterling and  
you will find the name "Gorham" on  
the back or base of each piece. You  
will find it costs less than you expected.  
A complete "Hunt Club" service for  
eight—76 pieces—costs only \$227.

Other Gorham patterns of varied  
periods include FAIRFAX, with its  
Colonial simplicity, ETRUSCAN,  
in the classic Empire feeling, ST.  
DUNSTAN, in harmony with Victo-  
rian elegance, FLORENTINE, suggest-  
ing Italian and Spanish richness.



ETRUSCAN • ST. DUNSTAN, CHASED • FLORENTINE • FAIRFAX



The delicate fluting of the stem of this  
"HUNT CLUB" dinner knife—its per-  
fect proportioning—illustrate the aris-  
tocracy of Gorham's new sterling. The  
photograph is  $\frac{3}{4}$  actual size.

Your own jeweler will give you an il-  
lustrated 18-page booklet, "The Hunt  
Club," showing the popular pieces in  
the new Gorham Sterling. Or, send  
this coupon to The Gorham Company,  
Providence, R. I., Dept. P-5.

Name \_\_\_\_\_

Address \_\_\_\_\_

*Gorham*  
1831 • A CENTURY OF LEADERSHIP • 1931



# The Herman Nelson Invisible { Encased Within The Wall . . . . Radiator Is an Investment That Will Endure



1931, T. H. N. CORP.

PEOPLE informed on trends in building are noting a decided swing to the Herman Nelson Invisible Radiator among builders of fine homes.

Back of this swing, two facts stand out. First, the Herman Nelson Invisible Radiator meets the growing preference for radiators that occupy no floor space. Encased within the wall, it never interferes with decorative plans, the placing of furniture or the hanging of draperies.

Second, it is a trouble-proof heating unit which, once installed, requires no attention. It has no joints to fail and leak — no parts that can rust or get out of order. It serves a lifetime!

The Herman Nelson Invisible Radiator, moreover, provides instant heat control. You simply turn a tiny knob at the grille and warm air flows into the room — in the exact quantity you desire. Reverse the turn and the heat flow stops!

If you are planning a fine home, hotel, apartment or office building, consider the floor space the Herman Nelson Invisible Radiator saves; the added beauty and living comfort it makes possible; the long, trustworthy service it gives. The radiator comes complete — ready for installation with any steam, hot water, vapor or vacuum heating system.

Consult your architect or heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

THE HERMAN NELSON CORPORATION  
14,000 St. Milne, Ill. Sales and service offices in all principal cities

## ENGLISH DESIGN IN MODERN FURNITURE

(Continued from page 389)

craftsmanship, Mr. Russell has achieved his great ambition of placing simple but good furniture within the reach of all who appreciate it. This is a very definite and individual contribution to the George V period. He has made it practicable by the use of machinery in the early stages of production, just so far in fact as machinery may be used without jeopardizing the finish and workmanship of the completed design.

His designs are preëminently English in their outlook and expression, and his first choice of wood is English oak. Nevertheless he has complicated his work by the use of many woods. English cherry he brought back into favor, a yellow mellowing wood with a beautiful surface. Walnut (English), chestnut, yew, and laburnum he has called into service, thereby developing an accurate knowledge of the growth, structure, conversion, and buying of all these timbers.

Mr. Russell, like so many young men, first dreamed of his

work in the days of war, when grim realities led idealistic to plan and build for the time when fighting would be over. Perhaps it was these dreams also influenced Mr. Russell's designs. There is nothing in the cottage sense in his oak or any other wood. His designs are tranquil and unfretful, like the tree. He delights in lines of iron bog-oak handles, while there is one of the most expressive characteristic features of his signs.

Time alone can give us the full measure of the merits of man's hand. The present age is a crowded one, moving swiftly, so that things have but scant space for outstanding in the past. The work of the contented designers of furniture, however, must without doubt be accounted among those factors that have contributed to a real reconstruction in a world that scarcely recovered from the illusion of the World War.

## BLOCK PRINTS

(Continued from page 373)

workers, but many critics and connoisseurs believe that American artists are leading the world, in this as in other fields. They are certainly in need of recognition in their own country. The Fifty Prints of the Year selected by the American Institute of Graphic Arts are an all-American group which visits nearly every important city of the country and is exceedingly worth while, presenting some of the high spots of our native creative expression. This and other representations are encouraging enthusiasm and fine effort. On the other hand, the Chicago Art Institute last autumn inaugurated the International Exhibition of Lithography and Wood Engraving, which brought forth some of the finest talent from various parts of the world. These are but two of many splendid aggregations of prints which offer opportunities for pleasure and study.

As for the matter of originals versus reproductions (or mechanically printed pictures), that is a matter for individual decision. There are excellent reproductions, especially of foreign prints, in the art shops at very reasonable prices. A real print enthusiast, however, will never consider them, and

many of the more serious will not sell reproduction of their work. There are too many differences between the printed and mechanically reproduced article. Furthermore, the value of original prints is sure to increase with the passage of time, sometimes to a fabulous extent, depending on the prestige of the artist and other circumstances. The prints of Rockwell Kent, Arthur B. Davies, and others are among the outstanding examples.

### THIS NEW IDEA

It isn't a new idea, really. Japan it has been a practice for generations to have the decoration of the room 'subtle and change without notice.' The Japanese homemaker would be satisfied at the notion of spreading her art objects, pictures, and amulets about the house — a 'vulgar and shocking' thing to her mind. And how would the family become bored with these same decorations after month, year after year? One of their own writers says:

It calls for a mighty wealth of appreciation to enjoy the construction of even a masterpiece, and indeed must be the capacity for feeling in those who can



WHEN  
OUR BATHROOM  
COMES  
INTO ITS OWN



When you "do over" that bathroom of yours, perhaps you'll want it like the one above, with silver-plated *Moderne Clochettes* trimmings set against the black of the Belgian enameled *Marshall* bath. Or it may be much simpler, with most inexpensive and most attractive white enameled fixtures in compact space. Whatever you prefer, whatever you wish to pay, it will possess more charm, comfort, value, because you've insisted on Crane materials. Buy on time payments under the Crane Budget Plan if you desire. For skilled guidance in planning a room to fit you and your home, see your architect.

CRANE

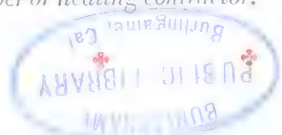
FIXTURES, VALVES, FITTINGS, AND PIPING, FOR DOMESTIC AND INDUSTRIAL USE  
Crane Co., 836 South Michigan Avenue, Chicago + 23 West 44th Street, New York + Branches and sales offices in one hundred and ninety-six cities



SOFT WATER SERVES BEAUTY AND ECONOMY . . .

Soft water preserves delicate complexions from roughening and chapping. It means a smoother shave and a pleasanter bath. It keeps water pipes from liming-up; gives comfort and saves money in a score of ways. You can have it automatically, from a Crane-Warlow Electro-Matic

Water Softener. See this and countless other new ideas at Crane Exhibit Rooms. For purchase and installation of any plumbing improvement, consult a Crane Qualified Contractor-Dealer, always a highly skilled registered or licensed master plumber or heating contractor.





To a Lady



## about to buy an electric refrigerator

Of course you will want the very finest refrigerator you can buy. One that can be depended upon to keep foods properly fresh even on the most sizzling of summer days . . . one that will offer every modern convenience . . . one you will be proud to exhibit to visitors many years from today . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the adjoining photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

We hope that you will look into the advantages of Frigidaire very thoroughly before you decide which of the many good electric refrigerators to buy. We invite you to do so at the Frigidaire store most convenient to your home.

And, if you have a matter-of-fact, mechanically-minded husband, we will be especially pleased if you will bring him along!



## In gleaming white Porcelain Frigidaire offers a new standard of Advanced Refrigeration

From their service-shelf tops to their graceful streamlined legs, the new Frigidaires represent a fine achievement in modern refrigeration.

The striking beauty of the pure all-white porcelain cabinet harmonizes perfectly with any kitchen color scheme. And these new Porcelain-on-steel Frigidaires are as brilliant in performance as they are in appearance—combining improvements and refinements that distinguish Frigidaire from all other refrigerators.

You will appreciate the faster freezing made possible by the "Cold Control" . . . ice cubes that tumble so easily from the Quickube Ice

Tray . . . the crisper vegetables you get from the Frigidaire Hydrator. You will recognize once the advantage of the seamless, all-white porcelain interior . . . the elevated shelves . . . the surplus-powered, over-engineered unit that operates so quietly and at such low cost.

Here is Advanced Refrigeration—in all that the term implies. And of these advanced features and the benefits they make possible, Frigidaire truly economical refrigerator. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

# FRIGIDAIRE

A GENERAL MOTORS VALUE . . . Electric Refrigerators for Homes, Stores and Public Institutions  
Water Coolers for Homes, Stores, Offices, Factories . . . Ice Cream Cabinets . . . Milk Cooling Equipment . . .



## BLOCK PRINTS

(Continued from page 408)

y in the midst of such confusion and form as is often to be found in the homes of Europe and

this reason some of the treasures of a Japanese home may be kept in a chest shown only at intervals to fully appreciative. While it is to be an extreme point of view and only the collectors appreciate the same custom, nevertheless there are rich possibilities in the interpretation of the sentiment, to our restless needs.

There is a crying need for repose in our busy lives to-day — a repose may be invited by rooms free of innocent of that 'confusion of color and form' which is the result of too many objects in one place. But there is also a refreshing influence in the freshening influence of a pleasant rotation of art objects every few weeks, or whatever length of time the whim of the season or the person may suggest. The illustrations of this article show wall spaces in the same

moving of a single piece of furniture (Oh, men — take note!) all the favorite nooks of the family will remain intact, the while they may view the changing scenes on the walls even as they observe Nature's always-changing exhibits from the doors and windows.

There is another consideration quite as important as this dual need of repose and change in the home. An appreciation of art is the key to a magic world — it is a vital thing in 'the good life' of the mind and soul. When there are young children in the family, then, what better avenue to their rightful heritage, a love of beauty, than a series of splendid prints which they can study and love?

## FRAMING AND HANGING PRINTS

Simple, and usually very narrow, frames are invariably indicated for prints, since the purpose of the frame, aside from protection, is to give depth or perspective to the composition, and in the case of block prints the wide mat assists in this function. Flat or half-round, dull black or natural-



MOODING LAKE SHADOWS is obviously the type of print which setting of severe simplicity to emphasize its mood

with different prints and elements of decorative objects and different atmosphere, surprising what new moods, prospects and enjoyments, brought into being by this things. Of course, if one's temperament that loathes change and is disturbed by the deviation from a fixed pattern is not advised. Few of us are dogmatic, however, and the plan does not call for the

toned frames are safest for black and white prints, though sometimes a bright lacquer-red or soft green is effective. Color prints may call for frames that match a certain color note in the print or for a neutral tone, but natural-finished wood is frequently better for these too. In any case the frame for a color print should be most carefully chosen and it should never be ornate.

Wide mats are the rule for



# Opened Full Height Without touching Inside Screens

FULLY opened—conveniently and inconspicuously screened from *within*! No wonder Fenestra Steel Casements are preferred to ordinary windows which are never more than *half* open.

Attractive bronze hardware opens, closes, locks each swing leaf *through* the screen *without touching it*.

These beautiful "windows of the mode" move at a finger touch. They may be washed on the outside from within the room. They are weathertight. They add fire-safety. They admit more light. Their small, sparkling panes lend to any home that air of cozy comfort which characterizes the best in residence architecture.

Best of all, many types cost little if any more than ordinary windows.

DETROIT STEEL PRODUCTS COMPANY  
2260 East Grand Boulevard  
Detroit, Michigan

# Fenestra

STEEL CASEMENTS SCREENED



# An OUTDOOR EXPERT calls an INDOOR EXPERT for his home



"No one who loves trees as I do can fail to love beauty in every form," says James A. G. Davey, famous tree surgeon. "And no one who knows trees can help knowing how important it is for us, as well as for them, to have the right sort of air to breathe."

Naturally Mr. Davey called in Tuttle & Bailey for the radiator cabinets in his own home. They fit into a room as a tree fits into a landscape. They give maximum heat where it is needed — and the humidifying pan under the cover ensures the moisture so necessary to health.

Six standard models each one finished in delicate flat colors or hand grained to match the finest natural woods — each one custom-built for its own particular place in your home — each one installed under expert supervision.



**TUTTLE & BAILEY**  
MANUFACTURING CO., Inc  
*Established 1846*

441 Lexington Ave., New York City  
(Offices in Boston, Chicago, Kansas City, Los Angeles)

Please send booklet "New Artistry in Radiator Concealment"

Name .....

Address .....

## BLOCK PRINTS

(Continued from page 409)

prints. When one is going to 'rotate' a collection as suggested above it might be possible to have a number of blocks that are approximately the same size mounted in the same size mats (taking care that the proportions are still good); in this way one frame might serve for several prints in their succession. If a member of the family is skillful with his or her hands, this part of the programme might well be handled at home, though it is not advisable unless real care and an understanding of the value of the pictures and their correct setting are to be employed as well as the manual service.

As for the vitally important matter of placing our block prints, the choice of a strategic position is usually inevitable — above a desk or sofa or fireplace, at the top of the stairway or opposite a door. No other pictures should be near, else we shall have that 'confusion

of color and form' which trying to avoid. There are of exceedingly good taste w that not more than two pict any kind should adorn one This, of course, is open to ment. Nowadays most pe not hang their pictures too it is scarcely necessary to n the pleasing eye level — know how distracting it is t a room where the pictures float in ether far, far abo heads.

Prints would usually plain walls for their backgr they had a voice in the ma plaster or paneled wood, o of a design and texture that conflict with the blocks selves. This, too, is supe advice, since most of us h our living-rooms these pla that bring the sense of sp ness and repose which stinctively crave in ou crowded lives.

## A COLLECTION OF RARE OLD ENGLISH LUSTREWARE

(Continued from page 380)

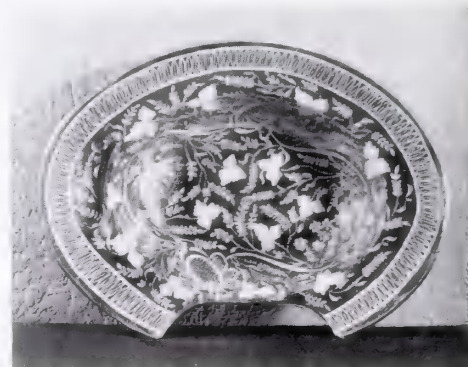


FIG. 10. A barber's basin of silver resist on white. A unique piece

and having a design of roses and fuchsias surrounded by a conventional border. It does not seem probable that such a piece could have been intended for everyday use in a barber shop. No doubt it was made as a sort of show piece to be set up in the shop window as an index to the elegant service available within.

It is unfortunately impossible to reproduce in a photograph the shimmering loveliness of these lacy silver and cream designs. Two of the most beautiful I have seen are shown in Figure 5. The one at the left below particularly is so delicate and fine that it seems almost impossible of execution by the resist process. Its laciness is further emphasized by touches of lacquer-red in the border and along the edge of the knob. This

method of adding point terest to a design seems been a favorite one with trer. A delightful little Figure 7, has a glaze of lustre with a quaint reser sign on a white ground, with green and yellow spo

But however interest these special types may b collector, to the houseke lustre means just one th that is afternoon tea. F suppose, because the lust was too perishable to w continuous hard wear, an because lustre was no do intended as an imitation silversmith's ware, it s have been confined prett to tea and dessert servic occasional pieces such creamers, gift pieces, and



## H A R M I N G L Y L I V A B L E

ou noticed how almost unconsciously you classify homes that are going up around you? Nice looking, very attractive . . . perfectly charming. To analyze reasons for our different opinions would be difficult. It is not only the size, the style, the arrangement, or the materials employed. Some architects and some owners seem to have a feeling for good taste, pleasing design, and fine decoration. And it is interesting to notice how many of these homes, with whose charm we are impressed, are equipped with Sargent Hardware.

Why does fine hardware appeal to the discriminating architect? He knows that with the many artistic designs of Sargent Hardware he will be able more fully to attain his desired results. Sargent Hardware appeals to the careful builder. He recognizes true craftsmanship in every solid brass or steel piece. And the home owner with experience sees in Sargent Hardware an equipment of appropriate beauty, a source of complete satisfaction for the entire life of the building. These are some of the reasons why Sargent Hardware is the choice of those who build with care.

If you are planning to build, now or in the future, you will find much of interest and instruction in our illustrated booklet, "Hardware for Utility and Ornamentation."

It will be sent you on request from Sargent & Company, 295 Madison Avenue, New York City; 150 North Wacker Drive (at Randolph), Chicago, Illinois. Belleville-Sargent & Co., Ltd., Belleville, Ontario, Canada.

**SARGENT**  
LOCKS AND HARDWARE



*Attractive English cottage-type residence, Long Island, N. Y., fully equipped with Sargent Hardware. Roger H. Bullard, architect.*

295 Madison Avenue, New York City; 150 North Wacker Drive (at Randolph), Chicago, Illinois. Belleville-Sargent & Co., Ltd., Belleville, Ontario, Canada.



*Sargent Hardware of white bronze with hand-forged or wrought-iron finish is durable and rust-proof. The above items are appropriate for residences of the style illustrated at top of page.*





A new home at Yeamans Hall, South Carolina. Architects, Simons & Lapham, Charleston. All exterior walls and chimneys finished with Cabot's Old Virginia White Collopakes.

## A New Beauty Treatment for Your Home

CABOT'S Collopakes are new colors which make possible a whole new range of color effects for your home. Collopakes are not paints, because they are not common colors ground in oil in the old way and mixed with inert "fillers", but are made by the patented Cabot Collo-paking Process. Pure pigments are reduced to submicroscopic fineness so that they act like dyes. No fillers are used.

This gives Collopakes remarkable richness and depth of color as well as unusual lasting qualities. The colors always remain fresh and lively.

Old Virginia White, used on the charming house shown above, gives to brick, stone, wood or stucco, a clean, cool "white-wash" effect. It is more durable than paint but, unlike paint, does not hide the natural texture of the surface and retains its soft white tone with age.

*Send the coupon below for  
new and valuable information*

# Cabot's Collopakes

Instead of Paint

*Made by the makers of the famous Cabot's "Quilt", everlasting insulation which makes your home cool in summer, warm in winter and cuts your fuel bills.*

*Samuel Cabot*  
Inc.

141 MILK ST., BOSTON

Gentlemen: Please send me your Collopake Folder "New Beauty".

Name \_\_\_\_\_

Address \_\_\_\_\_

HB-4-31

## THE FEATHER ART OF OLD MEXICO

(Continued from page 412)

genuinely Mexican of all the plastic arts. It is also called 'mosaic,' though it has a closer relation to painting. The artisans literally used the feathers in place of pigments and made pictures with them, selecting different-colored feathers as a painter would colors from his palette, and obtaining marvelous effects of

were called Amantecas. Their chants as well as the Amantecas had their special living quetzals and each had their particular apart from the gods common to the people, to whom appropriate offerings and festivals were with special rites and ceremonies. The costumes of the goddesses of the Amantecas



A FEATHER PAINTING of later date showing the face painted in oils — a method used during the eighteenth century

light and shadow and shading with feathers as with paint and brush. It was the pride of the featherworkers that no dyes were used. If a certain needed shade was lacking, the picture remained unfinished until a feather the desired color was found.

Time then, as now, meant little to the Mexicans, and the perfection of their work was the only consideration of the feather painters. Often an entire day was spent in the placing of one feather, and if there could be even the slightest improvement it was removed, and another day spent in replacing it. As many as forty men might work on different parts of the same picture or ornament at the same time, and when each part was complete it would be assembled as a whole. A root called *tacinguis*, found in Patzcuaro, the last place where the feather pictures were made, was used to clean the feathers. *Tzauthli* or some other glutinous substance was used to affix them on a fibre or copper plate, and the whole was then smoothed down.

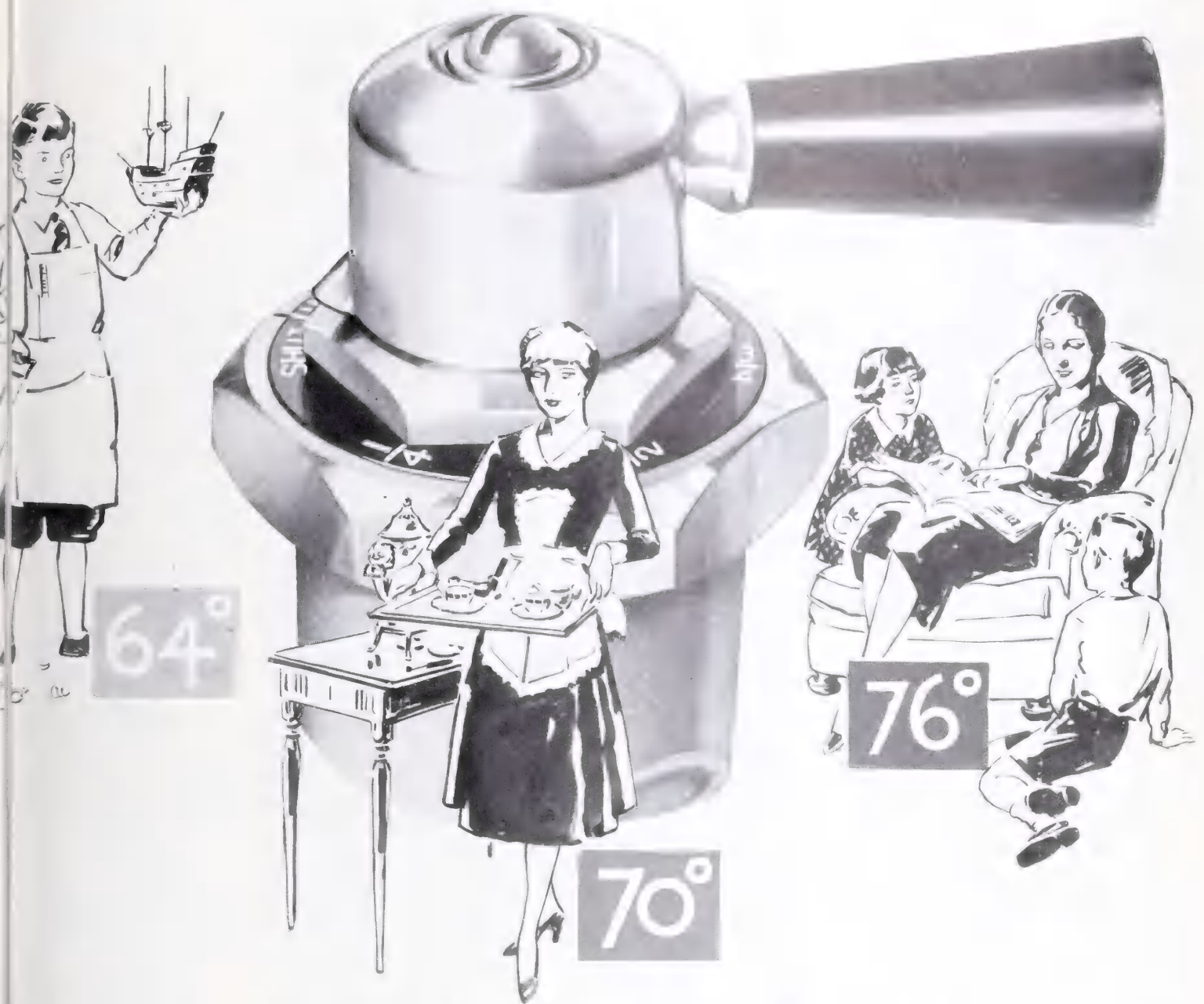
The featherworkers were the most highly respected of all the guilds of the old Aztec civilization and lived in a neighborhood set apart to themselves, called Amantla. The artists themselves

strange and marvelous. They were dressed in skins of coati and the head of an animal dyed and made to represent the head of a person was affixed to each. In the mouth of this head was fastened large sharp teeth. In the hand was a black flint decorated with a ring of blue. On the feet of the goddesses sandals made of white snake skins which clattered like bells in the wind. Their legs were decorated with the leaves of the icc and over their ears were crawfish shells.

The goddesses wore red embroidered with and edged with feathers. Instead of staffs they carried green maize in their hands. Golden jewelry, feather fans like that used by the Amantecas for making cakes, ear rings of polished gold, wrist adornments of feathers, and feathers of colors from the ankle to the head were part of the adornment of the goddesses.

It was such strange customs as these which amazed his conquerors when they arrived at Tenochtitlan. They were amazed at the added wonder of this wonderful new country they found there. When Cortez went forth from his camp to welcome Cortez, his





# Heat.. to the Right Degree

## AT A FINGER'S TOUCH

TURN THE LEVER FOR INDIVIDUAL ROOM TEMPERATURE CONTROL

Here is the modern heating system that settles the vexing family problem—"What shall the temperature be?" Hoffman Controlled Heat permits room-by-room temperature control to suit every individual's liking. It is the system that delivers locally to each room as much or as little heat as desired, with no effect on the temperature in other rooms. It automatically adjusts fuel consumption to heat requirements.

Hoffman Controlled Heat means finger touch control—turn of the lever at the radiator exactly the amount of heat desired—full heat, half heat, one-quarter, none at all. The response is prompt.

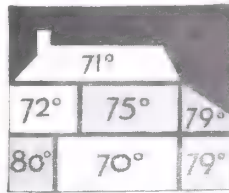
Heat is generated only as the call for heat. And because Hoffman Controlled

Heat is a vapor vacuum system, a steam pressure of ounces gives the heat of pounds with other systems. Thus, fuel costs are kept amazingly low.

Whether you are planning a small home, large home, apartment, hotel or office building, the comforts of Hoffman Controlled Heat may be included. This modern system fulfills every requirement of perfect heating—automatic, flexible, dependable and economical. It is



Most heating systems are inflexible—limited to providing the same temperature all over the house.



Hoffman Controlled Heat delivers to each room, individually, as much or as little heat as desired.

simplicity itself and cannot get out of order.

To any boiler and radiators, whether fired by oil, gas or coal, can be added the equipment that makes it a Hoffman Controlled Heat System. Any good contractor can install it, and when properly done, it will be guaranteed to operate perfectly.

You will surely want to know all about this latest great advance in heating luxury. Write today for a copy of our new, interesting booklet on Hoffman Controlled Heat. Address Hoffman Specialty Company, Dept. D-26, Waterbury, Conn.

Hoffman Specialty Co., Inc.  
Dept. D-26, Waterbury, Conn.

Please send me your booklet "Controlled Heat".

Name.....

Address.....

City..... State.....

# HOFFMAN *Controlled* HEAT



# SEDGWICK INDIVIDUAL ELEVATOR



and the  
SEDGWICK  
FUEL  
LIFT



## CONSIDER THESE MODERN CONVENIENCES

WHILE elevators have long been considered essential for apartment houses, more and more are people realizing the advantages of an elevator in their own residences. This is particularly true where some member of the family is prevented by age or illness, or other disability, from readily climbing stairs...or perhaps the doctor has warned against stair climbing.—If such a condition exists in your home, it would be advisable indeed to consider the Sedgwick Individual Elevator. It is precisely counterbalanced for the weight of some one individual, so it is surprisingly easy to operate. It costs much less than expensive power-operated equipment and is free from maintenance charges. It is easily and quickly installed without marring attractive interiors and requires little space. Users are most enthusiastic in their expressions of satisfaction.

Then there is the Sedgwick Fuel Lift, which brings the fuel right close to the fireplace. A modern residence without an open fireplace is a rarity, yet many fireplaces remain unused because it is so inconvenient and laborious to carry coal or wood or logs from the cellar, through the house. It also means dust and dirt on floors and rugs. The Sedgwick Fuel Lift is popularizing the open fireplace.

Let us tell you more about these two wonderful conveniences. We suggest you write for booklets, or if you prefer, you can consult with your architect.

And let us tell you about the new Sedgwick Deferred Payment Plan, that makes it possible to provide for these conveniences out of future income. Special leaflet on request.



**SEDGWICK**  
*Dumb Waiters - Elevators*  
**FOR ALL PURPOSES**

Sedgwick Machine Works  
157 West 15th Street New York, N. Y.

## THE FEATHER ART OF OLD MEXICO

(Continued from page 414)

solemnly heralded by several hundred Aztec chiefs, the Spanish eyes were hardly prepared for the gorgeous retinue of the Emperor which they saw advancing to meet them. The officers carried golden wands. The royal palanquin was of polished gold with a marvelous canopy of featherwork fringed with silver and sprinkled with jewels.

From their first glimpse of the featherwork the Spaniards were so impressed with its beauty that they considered it one of the rare treasures of this new land and sent many specimens to Europe. There it aroused equal admiration and soon everyone was clamoring for specimens of this new art. When Count Carli later saw one of the feather paintings in Strasbourg he exclaimed with enthusiasm, 'Never did I behold anything so exquisite for brilliancy and nice gradation of color and for beauty of design. No European artist could have made such a thing.'

In the huge *tianque* or market of Tenochtitlan, which the Spaniards visited soon after their arrival in the capital, they saw traders from all parts of the country. There were the goldsmiths of Azcapotzalco, the potters and jewelers of Cholula, painters from Tezcuco, stonecutters of Tenajocan, the mat and chair makers of Quauh-titlan, the hunters of Xilotepec, the fishermen of Cuitlahuac, and

the florists of Xochimilco busy selling their wares in the market place which the Spaniards declared three times as large as the famous square of Salamanca.

Many of these trades, when in an alien setting, were not familiar to the Spaniards. Featherwork with its glories of color and beauty and delicate construction captivated the Spaniards with its newness and

As soon as possible they rolled the artisans in the streets, the church, and there still the bishop's mitre and stole made of the feathers. But the demand for the art gradually diminished instead of increasing, and as it waned in popularity the artists also suffered decline.

In the eighteenth century they began to paint the faces in the pictures, making only the robe and background of the feather work. Instead of using the copper fibre plates as formerly they glued the feathers on lithography. Still beautiful and interesting these pictures were never inferior to the first, whose design and execution were hardly so perfect.

The Amantecas and the rulers, and only a few of these creations remain to give a glimpse of this art once treasured by all others by the Mexicans.



THE NATIONAL MEXICAN ESCUTCHEON,  
by José Rodríguez, presented to the Congress  
General in 1829



like  
unfolding  
the Sun  
•  
using ordinary  
glass in your  
windows)



It is hard to believe that anyone would consciously shut out practically all of the very best and most healthful part of the sunlight—the shorter ultra-violet rays . . . Yet that is exactly what is done when windows of homes and buildings are glazed with ordinary glass.

Lustraglass, the wonderful new glass, opens your windows to these valuable rays. It transmits a substantial amount of the shorter ultra-

violet rays of sunlight at 313 mu. Lustraglass is the "whitest" of all glass made for windows, and transmits more daylight.

Yet, with all these features—these extra values—Lustraglass costs no more than any good window glass. You can have Lustraglass in every window at no greater cost.

Be sure to specify "Lustraglass" by name, and remember that there is only one Lustraglass. It has no "equal." Lustraglass can be purchased from reliable dealers anywhere. Send for Booklet A-430 giving table of ultra-violet ray transmission of Lustraglass at various wave lengths.

**L** **USTRAGLASS**  
FLAT-DRAWN



Look for this Label

**AMERICAN WINDOW GLASS COMPANY**

Fifth Avenue and Wood Street • Pittsburgh, Pennsylvania



# Charlotte Antique Reproductions & Adaptations



*The Tudor  
An Oak Bedroom Group  
from Historic Sources*

This interesting collection brings to mind the rugged character of English life in the earlier centuries. Lovers of historic furniture will be delighted with the authentic spirit of these pieces.

The motif for the dresser pictured above was taken from an ancient chest, while the dressing table is a composite of several tables of the period. The mirrors echo the low Gothic arch, so prevalent in the architecture of that day. A bench, also a member of the Tudor Group, is a reproduction of a Gothic stool, and a night table and chair are similar to models in the Victoria and Albert Museum.

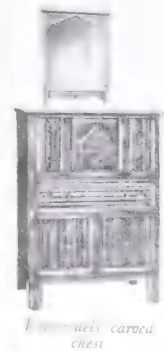
All Charlotte reproductions and adaptations possess historic accuracy, and truly interpret the spirit of the period. Their romantic origin, and the excellence of the hand craftsmanship, make them valued possessions. Included in our productions are Colonial and Early American groups, various English periods, French and Italian Provincial and the Biedermeier, in pine, beech, oak, maple, cherry, mahogany and walnut.

We have prepared an interesting booklet showing pictures and giving the history of our furniture, which we will be glad to send, with the name of our nearest dealer, on receipt of ten cents.

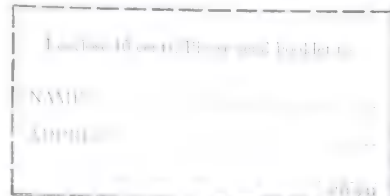


**CHARLOTTE  
FURNITURE CO.  
CHARLOTTE,  
MICHIGAN**

Showrooms at  
Grand Rapids



Lincoln's carved chest



ATTRACTIVE METAL BEDS of 'spool' design, simulating wood. Such excellent reproductions are responsible for the rising popularity of metal beds. Courtesy of Simmons Company

uncovered spiral, for the sake of comfort and health. On these the body lies flat in sleep, and when a single spiral is injured or worn it can be removed and replaced by a new one. The wire spring is a little more easily cleaned, but it is not so happy for the 'sleeper.'

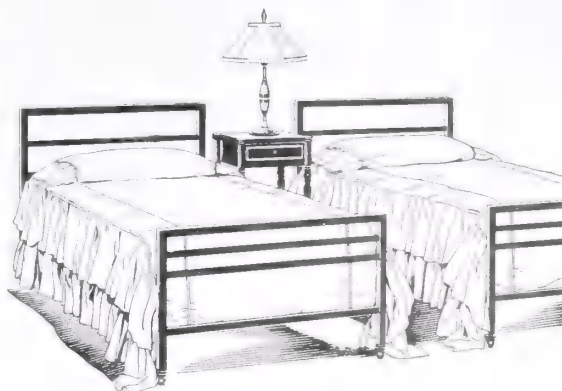
The box spring is of course the king of springs. It is the most comfortable although it is also the most expensive, since more materials, time, and skill are put into its creation. Furthermore the good spring adds to the endurance of the mattress. It is composed of a strong, rigid, seasoned wood frame, and only the best wire is used in its series of metal spirals. Also it has the best quality of twine as well as strong clean burlap and a fine felt topping and ticking. It is carefully made with a permanent edge which will not break down. Nevertheless, in spite of such excellent construction, the weight of the person who is to use it must be considered. If the sleeper is so behind the times as to weigh one hundred and ninety or more, then insist on the addition of a few more spirals to take this added weight.

There is also a woven-wire spring which must be considered in any comprehensive view of the subject. In the first place, it does not support the body as firmly as does the spiral spring, and you are apt to find yourself in a depression

with legs and head on high, or sliding down into the cavity that your body makes, resulting in something like a nightly skiing contest! However, there are some wire springs which are reinforced with steel iron bars under the wire mesh and which are obviously more satisfactory. When you buy the woven-wire spring, see to it that it has a turned-up edge to hold the mattress in place. There is nothing as slippery as this type of spring, and nothing will put your mattress out of condition more quickly than having it toboggan constantly from bed to floor. If you cannot buy a spiral spring, then buy the wire-mesh one which is attached to foot and head boards. This will prevent much of the hammocking—but for children, do start their spines well by buying either an open spiral or a box spring.

There is a kind of woven-wire spring which is known as geometrical and which is like that formerly called 'national.' This is neither woven wire nor spiral, but is of wire in flat diamond or other Euclidean forms. This too should have the spirals at both ends, connecting it to the foot and head and permitting it to sink more evenly.

From the Spring Song of the bed let us proceed to the next important feature—the mattress. Even though the spring is the key-



MODERN BEDSTEADS of simple yet effective design made of metal which simulates wood. Courtesy of Simmons Company

No. 10  
IN A SERIES OF  
Information Bulletin  
ON THE ARCHITECTURAL PROFESSION



ONE very common difficulty about to build lies in the inability of laymen to visualize what the preliminary sketches indicate. They remain Greek to the client, just as a tailor's crude patterns. It is hard to picture the finished result to which they are leading. It is of the utmost importance, however, that the client should understand their general significance, the rooms contemplated, the matter of communication and interrelationship. Comparison of the tentative plans with existing rooms—rooms that are respected and measured—frequently. Prolonged and careful study of drawings, until these do bring clarity, is the client's duty and responsibility.

We have put some facts of this little booklet, "This Man the Architect," which we shall be glad to send you, without charge, to any one interested. Please enclose a self-addressed stamped envelope.

*Charles Scribner's Sons*  
publishers of  
**ARCHITECTURE**  
—the professional journal  
of books on architecture

A member of the National Shelter Group  
Bureau of Circulations and the Associated  
Papers, Inc.



TEAR OFF THE COUPON AND

CHARLES SCRIBNER'S SONS,  
597 FIFTH AVE., N.Y.C.

Please send without charge

"This Man the Architect"  
in the enclosed self-addressed  
stamped envelope

(Booklet measures 3 1/2 x 5 1/2)



# USE BEAUTIFUL 9<sup>th</sup> COVER COMPETITION

COMPETITION for *House Beautiful* cover has become an institution of no small dimension as is evidenced by the increase each year in number of entries from all parts of the country. Increasing numbers, however, is the distinct evidence of the level of quality in the designs submitted for the competition which has been at once a satisfaction and a problem, for we have found all too frequently that designs of outstanding merit are disqualified because they are more suited to other types of magazine than the *House Beautiful*. In order, therefore, to select really excellent entries may not be eliminated from the group from which the covers are chosen we make a special plea that contestants in the present competition bear in mind the following conditions:—

The *House Beautiful* is a magazine devoted primarily to Building, Planting, and Furnishing. Therefore, the cover should be in some degree a reflection of the content. The cover for the year beginning with September 1931 (the first of the covers entered in the Competition will appear) will be devoted to the subjects\* as listed in the next column.

\*In the order of the titles may be changed, the subjects may be treated at some time during the year.

It should be found helpful to keep these in mind in making your designs.

September.....	Fall Building
October.....	Fall Decorating
November.....	City House and Apartment
December.....	Christmas
January.....	Furniture and Equipment
February.....	Spring Building
March.....	Spring Gardening
April.....	Spring Decorating
May.....	House Planning
June.....	Summer Home and Furnishing
July.....	Seashore Houses
August.....	Remodeling

Contestants should bear in mind that our covers must have display value and that this end is best achieved by a simple design worked out in large scale and effective colors with the elimination of elaborate or fine detail.

Briefly stated, the designs will be judged on the following basis:—

1. Effectiveness of colors
2. Directness and simplicity of design
3. Appeal of idea expressed
4. Originality (not eccentricity)
5. Degree to which the design expresses the character of the *House Beautiful* magazine

**First Prize \$500**

**Second Prize \$300**

**Student Prize \$250**

*In addition we hope to purchase several other designs, for each of which we will pay \$200*

**CLOSING DATE May 1, 1931**

This competition is open to all artists everywhere whether or not they are subscribers to the *House Beautiful*, but if any are unable to procure a copy of the magazine for study, we are offering a special rate to those whose names appear on our competition mailing lists. If you desire to take advantage of this offer, please indicate your choice on the coupon below and mail with your check to the *House Beautiful*.

## CONDITIONS

*The submission of a design in the competition will be taken as an acceptance of the conditions as set forth below.*

Designs must be exactly 10 $\frac{3}{4}$  x 13 inches, mounted or rendered on a stiff board, with top and side margins equal.

Neither lettering nor background is to be supplied by the artist, but he is requested to include with his design a sample of the color he desires to use as a background. The background should be of a value which will show up clearly when the name *House Beautiful* is printed on it.

Designs may be rendered in any medium, but designs chosen for covers will be reproduced in process plates—the usual method of one-cover reproductions.

Designs should be identified as 'student' designs by the word 'student' written on the back of the mount.

The artist's name must not appear on the front of the design; but on the back before the design is mounted on the back of the mount of the design must be drawn a pseudonym which is again put on a card 3" x 5" on which the artist's name and address are written. This card should be placed in the envelope which should then be glued to the

back of the mount. If more than one design is submitted, it should be so stated on each card. Any characteristic signature may later, at the request of the artist, be added to designs accepted, before they are reproduced as covers.

6. If the owner of a design wishes it returned, the card which he sends with each entry should so state, and postage should be enclosed in the envelope with the card, or a request made that the design be returned express collect. A design returned by mail will be insured only if postage is sent to cover it; designs returned express collect are automatically insured for \$50.00. If higher insurance is desired it should be so stated on the card. If no mention of the return of a design is made, it will be destroyed.

7. No more than three designs may be submitted by one person.

8. Approximately 100 designs, including those to which prizes have been awarded, will be selected for exhibition in important cities from the east to the west coast. Our experience has proved that it is of distinct advantage to the artist to have his work so displayed, and

unless a contestant states to the contrary on the card enclosed with the design we shall consider that we have his consent to exhibit his design.

9. Designs must be securely wrapped in heavy, stiff cardboard. Corrugated cardboard has been found unsatisfactory. They must be sent prepaid or delivered to the Competition Committee, *House Beautiful*, 8 Arlington Street, Boston, Massachusetts. Canadian and foreign entries will be accepted only if sent prepaid from some point in the United States.

10. All designs entered in the competition are submitted at the risk of the owner. We will not be responsible for the loss of, or damage to, designs through fire, theft, or other cause while in transit or in our custody.

11. Designs will not be acknowledged unless a self-addressed postcard inscribed with a statement of the receipt of the cover is enclosed with the design. These will be mailed as soon as the designs are opened after the

closing date, May 1, 1931. Designs will be returned as soon as possible after the awards have been made, but some delay, due to the large number of covers received, is inevitable. If a contestant desires to call for his design, he should so state on the card containing his name. He will then be notified when his design is ready for delivery. It cannot be collected before this notification is sent.

12. The prize designs and those which are purchased will become the property of the *House Beautiful* Publishing Corporation.

13. All entries must be labeled 'Cover Competition' and must be received at the address given below on or before May 1, 1931.

**NOTE:** If a student is awarded either first or second prize the Special Student Prize is automatically canceled.

The results of this competition will be announced in the August 1931 issue of the *House Beautiful*.

THE HOUSE BEAUTIFUL, 10 Ferry St., Concord, N. H., or 8 Arlington St., Boston, Mass.

Gentlemen: As announced in connection with your Ninth Annual Cover Competition please send me the *House Beautiful* Magazine.

I enclose \$1.00 for 5 months, \$3.00 for 15 months, \$4.00 for 24 months

Name and Address



# WHAT would Happen ?

If the WATER Failed to RUN



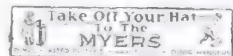
YOU never need worry about the functioning of your water system — if you install a MYERS unit. So long as there is water at the source, your MYERS System will deliver it at the faucet for your comfort, convenience and safety. The name Myers means reliable, trouble-free water service the world over.

## MYERS Self-Oiling Water Systems

For suburban and country homes, summer cottages, farms, country clubs — wherever you need running water you can rely on a MYERS System to keep the faucets supplied. We make electric powered systems that are completely automatic; others operated by hand, wind-mill or gasoline engine. Built for deep or shallow wells, in capacities from 250 to 10,000 gallons per hour — the most complete line in the world.

Write for interesting booklet

The F. E. Myers & Bro. Co.  
110 Orange St. Ashland, Ohio



Where shallow wells prove an inadequate source of supply, consider drilling a well that taps the pure steady waters deep down. Equip then with a reliable MYERS Deep Well System and you are secured against breakdowns, drought depletion or surface contamination.

Pumps,  
Wells,  
Systems,  
Hay Tools,  
Power  
Hoovers

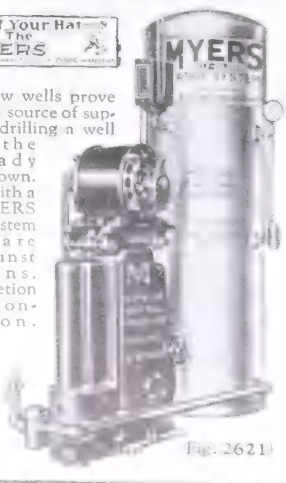


Fig. 2621

## AND SO TO BEDS

(Continued from page 418)

note to comfort in bedding, the mattress is so closely allied to it that, if we were challenged, in some moods we *might* say that the mattress is of prime consideration.

To-day there is a good mattress to fit every purse. To our grandmothers the hair mattress (the emperor of mattresses!) was the only kind a self-respecting housewife would consider. But to-day the cotton and felt mattresses have reached a degree of perfection and are deservingly popular.

THERE are many varieties of hair, and this question would make a book in itself. The smaller and tighter the curls, the better the hair mass. In order to effect the permanent wave the hair must be at least ten inches long. Such hair makes a resilient mattress, while the smaller curls or wavelets lessen its elasticity and poke up through the ticking. The best hair is what is called 'classified' and is taken not from cattle but from live horses. Have you ever noticed a humid queer odor in bedrooms? It is often from hair of inferior quality, which absorbs heat and gives off odors. Goat hair comes next to horsehair in value, but has not its staying power and mashes down more rapidly. Hair must be cut and prepared under the most sanitary conditions. When 'classified' it means that there is a government guarantee behind it. When you buy a hair mattress you should buy it for all time. All the care it will need is a turning over every time you make the bed, an occasional sun bath to plump it up, and a new ticking maybe once in ten years, all depending on the character of the spring beneath. A mattress should weigh about forty-five pounds, for the four foot by six foot size, and five pounds less for each of the smaller sizes, when made with proper ticking and with the regular two rows of stitching or rolled edge. Nothing can more easily fool you than a mattress, so go to the best dealer extant, and trust him. Other dealers will mix up bad hair with good and you will not be the wiser until far too 'late into the night,' as Clare Briggs would have said.

One manufacturer of beds and bedding makes a mattress of inner construction composed of more than eight hundred separate small resilient coil springs, each in its individual cloth pocket! These coils are as silent as sleep itself should be! The mattress is like a sandwich with the finest quality of hair laid on top and underneath the coils. The edges are smooth

and firm because the border coils are firmly anchored to the side walls of the mattress, and because of the firm construction there are never any sags or depressed spots to plague the sleeper. As with all mattresses so constructed, this, too, has ventilation on all sides to keep it sweet and fresh continuously. Furthermore it is hand tufted, allows the springs free movement, and all in all is one of the finest possessions in bed land.

If you care not to spend money on 'classified' hair, we advise you to get one of the new cotton or wool felt mattresses. These are very comfortable, because of the fine workmanship and care put into their manufacture. With these, too, there are good and bad kinds, as in all things. They are not, as some people think, mere bags of stuffed cotton or wads of soft stuff! They are carefully built, layer upon layer, which gives the mattress shape, resiliency, smoothness, and endurance. The high-grade felt mattress will never get any harder than it does in its first three months, and that is n't very hard, for it keeps up to its makers' claims with delightful veracity. You can remake the hair mattress whenever you think it needs 'stirring up,' but not a felt mattress with equal success.

There is also an inner spring mattress of felt. Here, too, the coil springs have their separate cloth pockets, the mattress cannot sag or become 'depressed,' and it is ventilated. This type of mattress has proved itself to be one of the best investments in the world of beds.

AN excellent mattress that is inexpensive is the cotton, inner-construction mattress, with its springs, although not in separate compartments, of finest grade and endurance and not given in the least to 'fits of depression'!

Tufting mattresses is done to keep the 'stuffing' in shape, and it does give them style. If you do not like tufting you will have to buy a de luxe mattress, which will through extra labor and linings keep in shape without what we think are quite delightful punctuations. The imperial rolled edge is the best finish, with four rows of tacking on the boxing.

For pillows, feathers of course are the ideal. The fillings for pillows are classified as feathers, down, silk floss, and hair. The best feathers are the goose feathers, and sad to say these are taken while the geese are alive. The down feather is very soft and packs well and is the best for wear and comfort too. You can show the gray or the white feather in

Avoid the Expense and Inconvenience of Refinishing Floors



Clean and Permanently Protect Your Floors This Remarkable New and Different Way!

THE ravages of time, the tread of many feet and household accidents leave marks and stains upon your floors. No longer are the effects of wear, tear and casualties difficult and expensive to remove. Quickly, easily, FLOOROLA will even take away every trace of ground-in, imbedded dirt.

Never again will it be necessary to smear wax on your floors by hand, with mops or other messy gadgets, for FLOOROLA waxes, cleans and polishes entirely automatically. Automatically, FLOOROLA-WAX is applied from sealed containers to the distributing brushes and then brushed vigorously into thousands of tiny pores.

No other machine has this efficient and effective method of wax distribution that actually cleans as it waxes.

Waxed Floors No Longer Sticky or Slippery!

FLOOROLA-WAX comes to you in containers, sealed against inferior substitution, dirt and impurities. It contains no sticky, slow-drying paraffin and is non-explosive. With the FLOOROLA method of application, it produces a crystal clear surface, hard, brilliant, non-slipping. A surface forever rid of old-style, non-penetrating, surface waxing.

At slight cost, with little effort, floors can always be dirt-free and permanently beautiful. With FLOOROLA you are forever rid of the expense of refinishing floors and the tremendous bother of having workmen upset your home for days at a time.

# Floorola

Manufactured by FLOOROLA CORPORATION, YORK, PA.

Dealers: There are a few territories still available in which The Floorola Corporation has no representation. Write or wire at once for particulars.

The Floorola Corporation, Dept. H2-4, York, Pennsylvania

Gentlemen: I want to learn more about this revolutionary new FLOOROLA method of waxing floors. Please send me your interesting booklet, "The Secret of Beautiful Floors."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Send name of nearest dealer

PRICED WITHIN THE REACH OF EVERY HOME





"It's  
flattering,"

duckling quacks, "this cooking me  
th

# PYROFAX

equally flattering to the housewife to have Pyrofax  
for cooking in her home beyond the gas mains.  
er, better meals—with a lot less trouble and expense.  
and this year Pyrofax dealers are offering a whole  
series of plus-value gas ranges made expressly for  
ofax by leading range manufacturers. For the first  
these ranges are available as complete units, accom-  
ed by standard, full-sized Pyrofax Gas equipment.  
ing now gives you both range and equipment for  
tically the price of the range alone! On several of the  
Pyrofax units you actually save  $\frac{1}{3}$  the former price.  
ee these new Pyrofax gas ranges for country kitch-  
Cook with real gas, no matter where you live.  
tolerate any longer the dirt and labor of old-style  
-stoves when you can have one of these modern,  
-convenient Pyrofax units at no greater cost than a  
coal range! Cook the "time and temperature" way  
one of these economical, labor-saving ranges!  
k with Pyrofax if you live beyond the gas mains.  
oking Made Easier," a booklet which describes how  
ofax enables you to cook fine meals with accuracy,  
aiting for you in our mailing-room. Write for it.

can now have a complete Pyrofax unit—modern Pyrofax gas range  
full-sized Pyrofax equipment—at prices ranging from

**9.50** to \$198, plus nominal lease fee (which includes cost of installation). **FOR 10% DOWN**  
you can commence cooking with gas immediately.

**CARBIDE AND CARBON  
CHEMICALS CORPORATION**  
New York, N. Y.

Unit of **UCC** and Carbon Corporation

**Pyrofax Division**  
CARBIDE AND CARBON  
CHEMICALS CORPORATION  
30 E. 42nd Street, New York, N. Y.  
230 N. Michigan Avenue, Chicago, Ill.  
W. 117th Street and Madison Avenue,  
Cleveland, O.

(Please address office nearest you)

Please send me the new booklet, "Cooking Made Easier," and name of your nearest dealer.

Name \_\_\_\_\_

Address \_\_\_\_\_

Service operates efficiently. Diagram shows installation. Pipelines to city gas. . . . gas cylinders are the reservoirs.



on your rugs  
with every footfall

...unless you cushion them with Ozite!

IF YOU could add together the weight of those who walk on your rugs—then multiply by the number of steps each one takes—you would have an estimate of the force that crushes the life out of your floor coverings. Each heel is a hammer blow, driven by the weight of the body!

Science now offers you Ozite—a shock-absorbing cushion. When a heel descends, the rug sinks into the Ozite, springs back unharmed. Ozite actually doubles the life of your rugs! Amazing? Yes, but see Ozite at your nearest dealer's and learn why.

Ozite also imparts a glorious softness and luxury to rugs—brings to your home new richness and quiet. Provide Ozite now—double the life of your floor coverings, re-double their comfort.

Ozite is a cushion of felted hair, like a thin hair mattress. Never wears out . . . always stays soft. Mothproof. OZONIZED. Made in all sizes. Requires no fastening. Buy it wherever rugs are sold.

**Ozite**  
RUG CUSHION

PATENTED FEBRUARY 9, 1924

Look for the  
name **OZITE**

plainly impressed  
on the face of  
every rug cushion.  
Accept no other!

Ozite Rug Cushion is  
sold under a guarantee  
of absolute satisfaction.

CLINTON CARPET CO. Merchandise Dept., Chicago, Ill.  
Please send me your free booklet, "Facts You Should Know About the Care of Rugs and Carpets," including information on stain removal. Also small sample of Ozite.  
Name \_\_\_\_\_  
Address \_\_\_\_\_





### CLUES In Your Treasure Hunt for Thrifty Heat

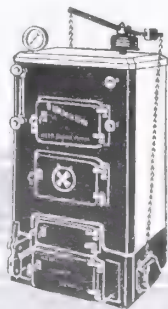
**C**OSY comfort heat, without needless waste of fuel, is what we are all hunting. It's a treasure hunt that leads into queer places, unless you have the right clues to go by.

Here they are, all in a bunch. Printed and bound up in a booklet called "Some Hither and Yons."

No tiresome technicalities to wade through. Just a friendly chat on heat thrift, and how to get it.

Help, too, in choosing the kind of heating system best suited to your needs. And some talk of our own about boilers and what makes them fuel-thrifty. It's something we ought to know considerable about, after half a century of making Burnham long-fire-travel boilers that make such short coal bills.

Send for a copy of "Some Hither and Yons," just published for the especial benefit of seekers of heat contentment and fuel thrift.



**Burnham  
Boiler  
CORPORATION**  
IRVINGTON, N. Y.

Representatives in all principal cities  
of the United States and Canada

## AND SO TO BEDS

(Continued from page 420)

this purchase! Both need little courage save of the purse! And yet they are the most economical in the long run.

The sizes of pillows run from eighteen by thirty inches to thirty by thirty and weigh from two and one-half to five pounds. The ordinary pillow, twenty-two inches by thirty, weighs about three pounds.

Always make your bed up with a quilted pad between the mattress and the first sheet. Some folk use a piece of old blanket, but there is no question but that the padded mattress cover looks more ship-

shape when the bed is unclothed.

Finally to sum up, the right mattress on the right spring will vitalize rest! On the right mattress and spring, you should be able to sleep in any position and be comfortable. The more positions the better. Therefore, if your bed is only comfortable in one or two spots, we advise you to make a search for a new sleeping outfit. Remember that the mattress that can become depressed is even worse than the market that becomes depressed, for depression in a mattress spreads swiftly to you, the sleeper!

*As we go to press we wish to correct an error at the bottom of page 381. The courtesy line should read 'Courtesy of Englander Spring Bed Company.'*

## BACKGROUNDS DESIGNED FOR THE FURNITURE

(Continued from page 377)



A BEDROOM designed by Mrs. Friede with colors of robin's-egg blue, silver, and black and a Rodier material in gray, black, and white on the painted beds

emerald-green, and bright red and blue covers interspersed among more subdued tones penetrate the suave harmony of the general theme with dramatic intent and fill the room with a sense of vivid active life.

When we finally settle down upon the couch to study more intently the less obvious furnishings, we find that the room is rich in specific detail — lamps of copper and chromium, original Modigliani pencil sketches rescued by Mr. Friede in London from a penniless Russian princess, a Modigliani water color in the

dining alcove, a Picasso over the fireplace.

And finally the fireplace itself — deliberately we have saved that for the last, for to us that is the climactic point of the room. It is a house gift from Mr. Poor to Mr. Friede; anyone at all acquainted with Mr. Poor's ceramics will not need to be told its source. Ivory-colored tiles with their only design a simple wavy, vertical line in a dull brick-red are set flatly into the wall. It is a gift rich in symbolic content, the final and culminating treasure in a room full of distinguished beauty.

## Send Old Mate for Sensational, Low Olson Rug

**N**EVER before have such luxurious rugs been made from the valuable rugs, carpets, clothing. Now, by the patented Process, we produce popular two-toned color effects, rich Oriental designs, Hooked patterns and dainty Ovals — all woven reversible, with the same deep, soft nap on both sides to give double wear. Any size, any color — in a week. Your old materials —

Save  
1/2



— show Rooms, colors; te pay ship all State lowest years; OFFER Guar Sat in from cities. Use or a post ca

Mail to —  
**OLSON RUG CO**  
32 Laflin St., Chicago, Ill., Dept. 10  
Send FREE Money Saving Rug Book to  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
We have a "SURPRISE OFFER"

**RUNNING HOT**  
Direct From You  
Continuously — Instant

A necessity there is either direct running current and off any easily. With continuous taneously.

Price  
Postage pre  
tance acco  
Address  
ELECTRIC  
865 Spr  
Irvin  
AGEN VAN  
In Al

**HOT WATER**

"A T last we have a biograp Webster which ranks the very best lives of American statesmen yet written — Schurz's Clay, with Bruce's Lincoln, and with Beveridge's shall." — Allan Nevins  
Saturday Review of Literature  
Third Printing. Two volumes in box.

**DANIEL  
WEBSTER**

By Claude M. Fu  
AN ATLANTIC BOO

Published by  
Little, Brown & Company



small cost will surprise you!



PUT RUBBISH AND  
GARBAGE IN THE HANDY  
HOPPER DOOR AND  
FORGET IT

## CINERATION THE MODERN HOME

shows that incineration is one of the most welcome conveniences a modern home can have. But everyone doesn't know the costs! Compared with other conveniences the cost of a Kernerator is the most amazing value. It saves as the building and upkeep cost. Our beautifully illustrated booklet tells all about a Kernerator is a daily convenience and health protection. For every other household.

With GAS  
or OIL for  
HEATING  
—what will  
you do with  
WASTE and  
RUBBISH?

waste is dropped through the handy hopper door in the kitchen and falls to the combustion chamber in the basement. The accumulation is air-dried and destroyed by burning. Non-combustibles are flame sterilized.

See your architect—write to us for illustrated booklet.

KERNER INCINERATOR COMPANY  
3542 N. Richards St. Milwaukee

Offices in over 150 cities

# KERNERATOR

NEW AND EXISTING BUILDINGS

Kerner  
1930



FIGHT CANCER  
WITH KNOWLEDGE

## LET US HELP YOU

CANCER in its early stages is usually curable when properly treated. If you have the slightest suspicion that you have cancer, consult a physician at once. The odds are against your having cancer, but why take a chance? Why wait until it may be too late?

Follow the advice of your own doctor, or of your local Cancer Committee.

FOR FREE INFORMATION WRITE, CALL OR TELEPHONE TO

The New York City Cancer Committee

34 East 75th Street • RHineland 4-0435

If not a resident of New York City—write to the

American Society for the Control of Cancer

New York, N. Y.

## Why SCRUB?



• You need never get down on your hands and knees again. Johnson's Wax method does away with all this back-breaking drudgery and gives you much better results.

• Compare these two methods: Scrub a floor clean—and in no time it's dirty again. Besides that, you begin to see worn spots here and there—that are bound to grow because the floor is unprotected.

• Then apply Johnson's Wax to the same floor. You won't have to assume any undignified attitude. The Wax goes on easily—dries in a few minutes.

• Then you polish it with Johnson's Electric Polisher. Just turn the switch and this remarkable little machine does all the work with no effort on your part. The wax fills every crack and pocket where dust and dirt now collect. Worn spots are a thing of the past. Dusting is cut in half. Your floors are a revelation!

• For Johnson's Liquid Wax isn't just a polish. It is a labor-saving method of improving, cleaning and preserving floors. Polishing is easy when you do it by machine. No labor or fuss. Thousands of women rent the new Johnson Electric Polisher from dealers and use it every month. Try this method and compare the results.

• Have you seen the new dry floor duster with the gold stripe? Read the introductory offer below.

## JOHNSON'S WAX



Paste and liquid



• Ask your dealer for this *Introductory Offer*  
or mail this coupon to • S. C. Johnson & Son, Dept. HB4, Racine, Wisconsin  
Please send me the new Floor Duster (\$1.25) and 1/2 pint of Johnson's Wax Polish (50c) at the special introductory price of \$1.25 for both.

check ☐ Name \_\_\_\_\_  
money order ☐  
stamps enclosed ☐ Address \_\_\_\_\_



## KEEPING YOUR HOUSE IN STEP

(Continued from page 386)

bathroom floors, others are questionable, and after all there is nothing that can beat good old vitreous, baked-in-a-kiln clay tile. Terrazzo is also highly desirable, because the floor and base and even the wainscot can be laid in one piece without joints. Many attractive color schemes are possible through the use of brass dividing strips and colored marble chips in the mortar of which the terrazzo is made.

**R**UBBER, cork, and some other tiles can be cemented directly to the present finish wood floor, thus saving the bother and expense of removing the floor. Rubber tile now comes in a new non-slippery form, thus making it an excellent and practical flooring. For a really good sanitary floor covering at reasonable cost, a thick high-grade inlaid linoleum cemented in place will prove very satisfactory. Felt should be cemented to the floor before the linoleum is applied, to protect the linoleum against unequal wear on ridges and other high spots. Some of the new linoleums in imitation tile or modernistic patterns are strikingly beautiful and, being inlaid, will always remain beautiful. But don't expect a satisfactory lasting piece of work from a cheap linoleum merely tacked in place. The linoleum should be laid in one piece, by a first-class linoleum layer, with perfect joints around all walls, fixtures, and piping. Careless, ill-fitting joints not only are unattractive but permit entrance of water, dirt, and vermin. A small plain moulding is sometimes used to cover the joint between the walls and the linoleum.

**W**HILE the bathroom is torn up for modernizing it is wise to replace any pipes which show signs of rusting, as they are likely to rust through sooner or later and require replacement. Rusty water is ample evidence of a rusting pipe. There is a flexible copper water pipe on the market which permits replacement of old pipes without the dirt and bother that usually accompany this job; and economically, too, for it eliminates most of the usual tearing up of floors and partitions. Being 99 per cent copper, it never rusts and is flexible enough to permit installation in old homes almost like electric wiring.

No bath can be strictly modern without new fixtures designed in the modern style, with attractive lines and, if desired, in colors. The latter should be very carefully selected in order to harmonize perfectly with colored walls, floors, and woodwork. The color scheme

will work out more successfully if the lighter shades are selected for the fixtures. It is also advisable to keep to the best makes of fixtures, especially if colors are used, as there is less choice of color in fixtures it is suggested that you select these first, then from the endless array of colored tile, terrazzo, linoleum, and so on, you can select the proper colors and shades which will make a pleasing combination. Ceilings, toilet seats in a number of styles and tints are also easily obtained. In fact, if one's taste is toward colors, which, by the way, is the modern trend in bathrooms, and even hospitals, the whole bath and all its trimmings, fixtures, and accessories may be designed with one's favorite color scheme in mind.

**S**EVERAL years ago there was a movement on foot to eliminate metal work from the bath as far as possible by the use of porcelain. As faucets and other trimmings of china was easier to clean than brass or nickel. But the wrinkle in metal finishes is chromium plating, which is as easy to clean as china and is not as subject to breakage. Chromium requires no polishing and is more durable than nickel, which often wears down to the brass. Chromium fittings are usually sold by manufacturers under various registered names such as Crodon, Chromalux, and so on. If possible, buy the fixture which project into the lavatory far enough to permit convenient rinsing of the hands. The variety of 'mixing faucets' in the lavatory is usually appreciated when the water is scalding hot, but is often forgotten when the fixtures are purchased.

If linoleum floor is to be laid, considerable cutting and grinding will be saved if a type of linoleum is selected which has no pipes or piping to the floor. The variety may be bracketed to the wall and all piping can be concealed within the wall.

Of course the modern shower bath is ideally enclosed in a glass case with chromium trim and a marble, tile, or terrazzo floor. But for the average bathroom these are rather expensive. For all practical purposes the shower of shower used in conjunction with the tub with an attractive waterproof curtain is very satisfactory.

The only bathtub which serves any place in the modern bathroom is the attractive built-in type which fits tightly against walls and floor, eliminates all dirt pockets, and discussion of flush toilets

# CANDYLBEME

TRADE MARK

# LAMPS

The graceful contour and effective appearance of these pleasing CANDYLBEME LAMPS closely simulates the mellow glow of candle light. They are used in all types of delicate candle type fixtures, or as a flame in wall brackets, chandeliers and portable lamps having Colonial globes.

The base will fit candelabra size sockets, or by the use of small inexpensive reducers, may be used in standard size sockets.

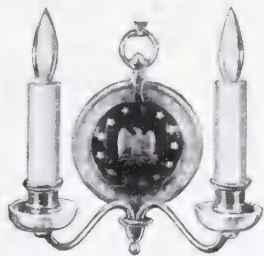
Illustration shows  
CANDYLBEME LAMPS  
actual size.

**BUTLER-KOHAUS inc.**

2823 OLIVE STREET  
SAINT LOUIS



Secure CANDYLBEME  
LAMPS from your  
dealer, or write us  
direct.



## Carved Oak Reproductions and Adaptations



**I**F your home is an English type of architecture, you should become acquainted with our Carved Oak Reproductions and Adaptations. This furniture possesses charm and interest because of its historic origin, its unusual forms, its carved surfaces, and the mellow, aged appearance of the pieces. From our extensive collection of designs you can express your taste in groups of individuality for your dining room, living room, library, apartment, studio, club or office. Send 25 cents for a booklet.

**GRAND RAPIDS BOOKCASE AND CHAIR COMPANY**

Hastings, Michigan

Showrooms at Grand Rapids, Michigan



## KEEPING YOUR HOUSE IN STEP

(Continued from page 424)

tely too often avoided, but the owner should bear in mind that there is a great variation in the prices, efficiency, quietness and sanitary qualifications of the fixtures, and many improvements are constantly being made concerning which the owner should obtain the facts.

It strides have been made in the last five years in improving the design and finish of medicine cabinets. No bathroom should be without one of these mirrored closets. A linen closet is a great convenience in the kitchen or the handy storage of bath mats, and the more toilet articles and supplies. With a little ingenuity and ingenuity it is possible to discover a place to build in one of these closets with shelving which will hold out, exposing a stack of white linens for quick selection. For example, if the tub is

five and one-half feet long and the bathroom is seven and one-half feet long, the extra two feet offer a possible location for the linen closet. Sometimes it is possible to steal a little space out of an adjoining room, a large closet, or the hall.

Heating is an important consideration in the bath, and radiators and registers must be ample. An auxiliary electric heater built into the wall gives out a very welcome glow in early fall and late spring when the fire in the heater is out. Lighting, too, is an important item, especially for those who must shave every day. For this there should be one bracket on each side of the mirror, or else a fixture for a stronger bulb directly over the mirror. Don't forget a convenience outlet for plugging in an electric heater, curling iron, or other modern equipment.

## CHATS ON ANTIQUES

(Continued from page 395)

must have been in use in countries in America more or less about the eighteenth and early nineteenth centuries. Decorative as they are to-day, their advantages at times must have been confined to facts that they kept out the wind, would, in fact, have served better as 'hurricane' lanterns than the glass candle lamps which they bore the name — and that they dispensed with glass, which was both fragile and expensive. For years lanterns bore the name of Paul Revere on the assumption that it was the lantern which gave the signal for the Old North Tower on the night of that patriot's famous ride — why anybody ever supposed the little light they throw could be seen from all the way off the Charles is difficult to understand.

Matter of fact, a lantern of a different order in the Concord Museum, Figure 2, is well authenticated as actually one of the two which hung from the belfry of Christ Church (the Old North Church) on a momentous night. It was bought by the legend runs, by Captain Brown of Concord from the owner of Christ Church, who declared it was one of those hung in the tower of the church on the evening of April 19, 1775, on order of Paul Revere. Captain Brown's grandson it came to the possession of Mr. C. E. Brown, founder of the Concord Anti-Quarian Society.

Legend, straighter than most, we are forced to accept to-day, is authenticated by the form of the lantern itself, which, with its well-preserved and lacquered frame, its well-



Fig. 7. A ball or stair lantern similar in style to that which hung in the entrance hall of the John Hancock house

turned finials and punched double chimney, and its clear glass panels on all four sides, may well have been intended for more important purposes than the mere lighting of the householder's way. One can at least believe in the possibility of the rays from such a lantern penetrating the darkness between the Old North Church and



**DISTINCTIVE FITMENTS FOR THE SERVICE OF BEVERAGES, SALADS AND FRUITS AS THE LONG DAYS OF SUMMER APPROACH**

**A**BOVE, large and small glasses of delicate green and a striking raffia trimmed wine-cooler from far away Empoli, with a smart Capri plate. Below, amethyst Kenova glass with plates and bowl of Salerno ware showing the amusing Sicilian donkey cart decoration.



IF YOUR DEALER IS UNABLE TO SHOW YOU THESE ARTICLES WRITE FOR LOCAL REPRESENTATIVES NAME AND PRICES, TO—

**Carbone**

348 CONGRESS STREET, BOSTON  
SHOWROOMS IN NEW YORK AND CHICAGO







Write for  
This Amazing  
BOOK TODAY—\$1 Value

**P**LAN your window draping and color schemes with the aid of this remarkable book—the work of C. W. Kirsch, a leading authority. Avoid disappointment—prevent costly mistakes. How to Drape Your Windows gives valuable suggestions on the selection and care of drapery materials and many helpful hints on interior decoration. A real “How-To-Plan-It” book that answers every question on window draping. Beautifully illustrated—every woman should have a copy. If you act now, a copy of this remarkable book will be mailed to you absolutely free—bear in mind that only a limited number of copies will be mailed on the non-charge basis. It comes with the compliments of Kirsch—manufacturers of the world’s finest line of drapery hardware sold by leading dealers everywhere.

**Kirsch**  
DRAPERY HARDWARE

MAIL THIS COUPON TODAY

KIRSCH COMPANY  
229 Prospect Ave.  
Saginaw, Michigan, U. S. A.  
Offer extended to residents of U. S. only.  
Send your book “How to Drape Your Windows” FREE.  
Name.....  
Address.....  
City.....

## CHATS ON ANTIQUES

(Continued from page 425)

Charlestown and galvanizing into action the anxious horseman watching there.

The relic hangs now in an especially made case in the new Concord Antiquarian House, deservedly one of the Society's most precious possessions.

### Boston's Beacon

**I**N this connection some of you will be interested in the quaint old painting, Figure 8, also from the Concord collection, which shows in the upper right-hand corner the far more effective signal which gave Beacon Hill in Boston its name. It consisted of a large iron fire basket, like the first street-corner baskets which were copied from it, set upon a high wooden scaffold on Boston's highest hill. In times of danger or emergency, and there were many in those early days, such as when an attack from the Indians or other enemy was expected, or in case of fire or any other great catastrophe, the basket was set ablaze as a warning to Boston's neighboring villages.

For many years this beacon served as a blessing to those brave souls who had entrusted their lives to the wilderness outside of Boston, and indeed to the inhabitants of the town itself. It must have been pulled down to make way for the State House, which appears in its place next the John Hancock House in those well-known views of Boston Common with which certain English potters of the nineteenth century decorated earthenware for the American trade.

The painting in which it appears here is an original water color by Christian Remick, contemporary and sometime collaborator with Paul Revere. Five copies of his drawing,

'The Landing of British Troops in Boston Harbor, 1768,' are in existence; and, interestingly enough, several colored copies of Revere's well-known engraving of the same event have turned up, on which the legend 'Colored by Christian Remick' appears.

Of the painting illustrated no other copy is known. It represents 'The Encampment of British Troops on Boston Common in 1768,' and is believed to have been painted contemporaneously with that event. In the upper left-hand corner is an elaborate cartouche such as the old map makers loved to design, framing a stilted and rather fawning dedication to John Hancock, whose house appears prominently in the centre background. What a landmark this imposing old house was in those days! And what a pity it is that it was ever allowed to be torn down!

On the Common in front of it, British redcoats may be seen drilling before their tents, while among the trees on the near side groups of people in Colonial dress pause to watch and gibe at the perpetrators of this indignity to their country.

The picture is of course much faded, and the paper browned with age. But the drawing is still distinct enough to convey something of the movement and vigor with which the artist originally imbued it. Realizing, however, that the time would come when the picture would no longer be intelligible to the layman, Mr. Charles E. Goodspeed of Boston published in 1902 one hundred copies of an excellent engraving from it, thus preserving for coming generations one of the finest of contemporary expressions of the spirit of the American Revolution. These engravings have now become so rare as to be exceedingly valuable in themselves.



Fig. 8. An original water color by Christian Remick depicting 'The Encampment of British Troops on Boston Common in 1768'

"Nothing like it in America!"

**Double X**  
Floor Cleaner



Nothing like it in America! A discovery that enables you to turn old floors (and walls) into new beauty at little cost—and with amazing results. Removes varnish, shellac, wax, bleaches—all in one operation!

The reason? Double X action! At leading paint and stores—in two sizes: pound holds enough to "do over" a floor, and 4 oz. carton (25¢) free trial package to SCHALICAL CO., 348 E. 2nd St., Los Angeles.

## Eat and Be Well

A CONDENSED set of health facts—many of which may be followed right in your own home, or traveling. You will find in this little book a wealth of information about food and their relation to physical well-being.  
**Control Your Weight With Drugs or Tiresome Exercise**  
Effective weight control diets, acid diets, laxative and blood-purifying diets, and diets used in the treatment of various chronic diseases.  
The book is for FREE circulation. Not a mail order advertisement. Name and address on card, bringing it without cost or obligation.

HEALTH EXTENSION  
H-274 Good Health Bldg., Boston

## SOVIET RUSSIA

A Living Record and a History

By  
WILLIAM HENRY CHAMBERLAIN

"Beyond question the best account of the Bolshevik regime." — N. Y. Times

"Answers the hows and whys of Russia more completely, more accurately, and more entertainingly than any other." — Bruce Hopper in The New York Herald-Tribune. Eighth printing.

AN ATLANTIC BOOK

Published by Little, Brown



Reminiscence  
and  
Biography  
at their best!

★  
AN  
AMERICAN  
PROCESSION  
855-1914

Personal Chronicle  
of Famous Men

By  
LIAM A. CROFFUT

★  
Liam A. Croffut knew at  
and most of the famous  
and women of his time.  
ographer to Lincoln in  
War days, he became  
correspondent, enjoying  
acquaintance with  
Whitman and other  
s and statesmen who  
ged the Capitol. Rising  
inence in journalism,  
e next fifty years he  
ed closely the political  
tions of the great fig-  
s the day, and observed  
eported the doings of  
celebrities, men and  
n, who were part of the  
ican procession.  
bw Reed and P. T.  
m were his friends;  
ew Grant, Blaine, Lo-  
d Joseph Pulitzer, and  
with Mark Twain.  
in crisp, lively prose  
e intimate memories  
episodes which give  
to biography.

★  
sixteen illustrations—\$3.00  
ATLANTIC BOOK  
Published by  
Brown and Company

AND NOW!

A Modern Device to Avoid  
Tiresome Home Stair-climbing



INCLIN-ATOR—For the Home

TRADEMARK, REG. U. S. PAT. OFF.

Stair ascent and descent need no longer be fatiguing or painful. Strength is saved, and energy conserved for social pleasures and household duties.

The **INCLIN-ATOR** can easily be installed in your present home, without interfering with existing stairways; so convenient is it that you will soon forget that stairs exist. Hundreds of owners prize the **INCLIN-ATOR** above any other piece of furniture in the home.

Operated by the touch of electric buttons on car itself, and at top and bottom of stairs.

“Elevette”

TRADEMARK REG. U. S. PAT. OFF.

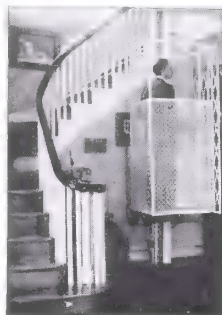
A new and unique form of elevator for home use. Where stairs are not adapted to the inclined lift, the “Elevette” solves the problem. The installation is simple and the cost comparatively low.

Complete information and name of nearest representative given on request.

INCLINATOR CO. OF AMERICA

1412 Vernon St., Harrisburg, Pa.

Originators and Manufacturers of Simplified Electric Passenger Lifts for the Home



Have You Creative Talent?



DO YOU KNOW

- how to combine various styles together in the same room ?
- how to measure windows for glass curtains and over-draperies ?
- how to select color schemes ?

THEN A MOST  
ENJOYABLE AND  
PROFITABLE CAREER IS OPEN

YOU can gain the mastery of both Modern and Period Interior Decoration through this course that has enabled thousands to enter this profitable and absorbing work. You will open for yourself a vista of bigger things — a fuller life. It may reveal to you hitherto unsuspected talent.

In these fascinating 30 lessons written by Harold Donaldson Eberlein, Nancy V. McClelland and Paul T. Frankl, you are led through in easy stages. The faculty under the direction of Ina M. Germaine renders constructive criticism of each lesson. You acquire this broad knowledge of Interior Decoration at home — in spare time — and you enjoy it because everything is so clear and easily understood. More than 800 pictures explain almost every detail.

This unusually interesting course is sponsored and conducted under the auspices of Arts and Decoration — America's leading magazine on Interior Decoration

If you have ever longed for a career — or even to know how to decorate your own home, or for a broader knowledge of furnishings and period furniture — then you should need no urging to write for this interesting book

Free book



Arts and Decoration Home Study Course  
578 Madison Avenue, New York, N. Y.

Please send me your brochure on your Home Study Course in Interior Decoration.

Check Here

☐ I should like to become an Interior Decorator

Name .....

Street .....

City .....

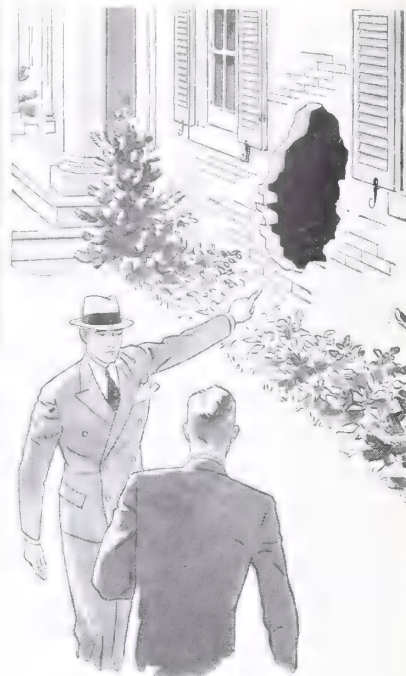
Check Here

☐ I am interested in Decorating my Home

Name .....

Street .....

City .....



“Pardon me, sir,  
but there's a

3-foot hole

in the side of  
your house”

“You don't believe it? . . . Oh, you say you don't see it. . . . Naturally not. That makes it more dangerous. But see if I'm not right: A scientific check on ordinary, unprotected windows shows that each one has a clearance-gap (to allow opening and closing) equal to the size of one building brick.

“Now count the windows in your house. . . . How many? Twenty-five? Right! Twenty-five windows, twenty-five bricks. And there you are!

“Yes, you're right, that is bad! All winter long a gale of icy wind blows into your house. You waste at least 20% of your fuel every winter because of these cold drafts. Spring dampness endangers health, summer downpours threaten your walls and furnishings. . . . What can you do?”

Chamberlin Weather Strips stop those drafts and save that waste . . . pay for themselves in a few years . . . insure everlasting comfort, health, and thrift as long as the building stands.

Chamberlin weather stripping means permanent relief from weather-worries. Factory-trained installers do their work courteously and conveniently . . . leave no dirt behind! The Chamberlin Company, with branch offices all over the country, stands behind their work for the life of the building. . . . Payments may be conveniently budgeted.



CHAMBERLIN METAL WEATHER STRIP CO., Inc.  
Detroit, Michigan (Dept. FC-418)

Please send me, free and without obligation, your interesting, illustrated book—“Better Homes Are Weather Stripped.”

Name .....

Street .....

City .....

State .....



# How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG

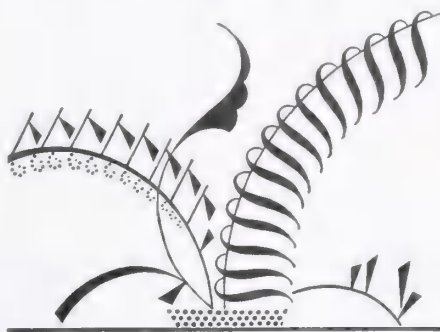
## EASE IN GARDENING

SOME there are who piously declare that they have no time for gardening, as if it were a virtue to spend their time on more important things. Few indeed are they with a real love for gardening who will not find the time to tend some growing thing, even if it be but a Geranium in a pot or a few nasturtium seeds tucked into the ground. Those busy souls in whom this love of growing things is indeed a vital urge would do well so to plan those stolen moments that they should be productive of the greatest possible results.

■ ■ ■ Poppy seeds sown as soon as the snow has gone will bloom before the heat of summer. Pansies brought home in a basket will delight us from the moment they are set out. I always think of bulbs as practically certain to yield large returns for the amount of your investment. As for perennials, those of the most lasting and permanent types may be chosen, such as peonies, larkspur, phlox, and iris, but even these run out or become overcrowded and require more attention than some of our lovely flowering shrubs, which increase in beauty year by year; or trees, which are the rewards of a lifetime. Certain annuals, like candytuft or sweet alyssum, are always better sown where they are to bloom. Some things ordinarily started indoors — marigolds, cosmos, annual larkspur, phlox, ageratum, calendulas — will bloom where the seed is sown, which obviates the laborious process of starting them in boxes. It is easy to purchase a few plants of the more difficult asters, stocks, and verbenas. Better to spend your precious moments this way and achieve results than in pampering some temperamental rose or lily whose passing leaves us with no memento but the nursery bill — receipted, let us hope.

## TRANSPLANTING MAGNOLIAS

The best time for moving a magnolia is just after it has bloomed, and before the leaf buds start. It is then in its most vigorous period of development, being just about to start its season's growth. I have had them die back badly from being moved too



PLANT MATERIAL referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.

early in the spring when still dormant. The same is true of tulip trees and certain evergreens, or so my experience would lead me to deduce.

## VALUABLE SMALL TREES

Large thick groups of shrubs are neither graceful nor appropriate for smaller domestic planting. Broad massing of thickly planted shrubs, as advocated in the teachings of the elder Olmsted and his contemporaries, has always been more appropriate to large estates and parks. So often, when called in to render assistance on a place planted from fifteen to twenty years ago, I have been confronted by a tangled mass of tall coarse shrubs which it is hopeless to attempt to remodel, since the removal of but a single plant exposes a yawning hole underneath, filled with dead branches.

Better, to my mind, are small graceful trees, planted far enough apart for ultimate best development, with ground covers and smaller shrubs filling the interstices, reserving the more massive shrubs for screening or architectural emphasis.

■ ■ ■ My favorite small tree is *Koelreuteria paniculata* (25'), varnish tree, or goldenrain-tree, as it is more picturesquely called. For

six weeks in summer it is covered with loose clusters of tiny yellow flowers which at length give place to large interesting pods. The lobed compound leaves are attractive and the tree of shapely form.

Another tree with yellow flowers is the *Laburnum vulgare* (20'), with pendent tasseled shaped not unlike wisteria blooms. It looks equally well in the formal garden or at the woodland's edge. *L. vulgare vossii* is said to be hardier than the type and to have longer racemes of flowers.

*Syringa japonica* or Japanese tree lilac (20') is another favorite of mine. Its glossy brown bark is one of its chief attractions, and its dark green foliage always looks well. Its masses of creamy white flowers come much later than those of the other lilacs, nor does it resemble them. Rather they are like the flowers of the privet, to which the lilacs are akin.

■ ■ ■ *Halesia tetraptera*, or great silverbell (15'), while a native of the Carolina mountains, must have long been cultivated in our northern states inasmuch as I have seen it in some very old gardens. There is something particularly alluring about its clean-cut foliage and the little bells so similar to the snowdrops of spring, which give it the pretty name of snowdrop tree.

Hawthorns are always attractive, particularly the small-leaved English forms (*Crataegus oxyacantha*), 20'. Laden with flowers single or double, white and pink, with an occasional deeper note from the Paul double scarlet hawthorn, they would form an enchanting *allée*. In the vicinity of cedar trees they are troubled by the cedar-apple rust, which can, however, be controlled by picking the orange-colored 'apples' from the cedar trees and spraying the thorns in spring with summer-strength lime sulphur, — that is, one part of the sulphur to fifty parts water, — which prevents the appearance of the disease.

■ ■ ■ One of the loveliest sights of early spring is the double white or pink flowering peach (*Amygdalus persica*), 10'-15', whose flowers appear before (Continued on page 438)





## THE HABITANT STOCKADE

. . . an enduring fence of dignity and charm

Patterned after the stockades of early settlers, this picturesque fence is equally popular for general enclosure or screen. The natural beauty of the Northern White Cedar mellows with time and exposure, and never requires painting. Habitant is produced in complete sections; ready for quick, economical erection, requiring only post holes to be dug. No frame-work built at the job is necessary.

Habitant stockade is both a protective and decorative asset to the home or estate it borders.

Write for complete catalog of HABITANT Fences



**HABITANT SHOPPING, INC.**  
702 Jefferson Street • Bay City • Michigan  
Sales and Service Offices in 62 Principal Cities

## GARDENERS



Do you want to know something about soil and its improvement?

About transplanting nursery-grown stock?

About choosing grass seed for lawn?

About winter covering to maintain an even temperature?

About the control of insects?

Just send \$4.10 to The Atlantic Monthly  
8 Arlington Street, Boston  
and you will receive, postpaid, a copy of  
the handsome, lavishly illustrated volume

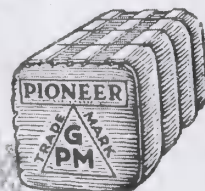
## THE HOUSE BEAUTIFUL GARDENING MANUAL

## SOIL Texture absolutely controls plant growth

While plants and flowers depend upon a number of elements, soil texture *regulates* the functioning of them all. Soil texture, or its physical condition is the *very life* to plants.

With proper soil texture, plants breathe, secure their food, find correct conditions for root development—expand, grow. With improper soil conditions (sand, clay, inadequate humus) they wither and die or are poor and spindly. Poor results are usually due to improper soil conditions more than to lack of fertilizing elements, because correct soil texture is absolutely necessary to make the fertilizing elements available.

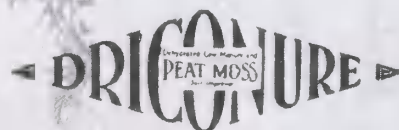
Give your plants the chance to grow a strong, virile functioning root system by conditioning the soil with G P M Peat Moss this spring. This organic matter contributes active or "live" humus to soil over a longer period of time than any other substitute medium. But, be sure it is G P M you buy. If all peat moss was of as high quality as G P M it wouldn't make any difference which you used; but it isn't, so be safe. In one and only one peat moss can you expect the best returns at least cost. When you use G P M your flowers and lawn will grow as never before. Let us tell you more about this. Get our literature and prices.



## PEAT MOSS

### Regulates Soil Texture

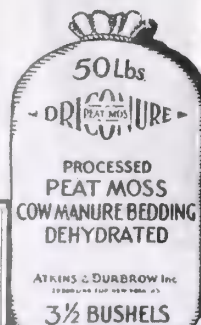
**MAKES POOR SOIL GOOD AND GOOD SOIL BETTER**



## A REAL BEAUTY FOOD FOR LAWNS AND GARDENS

A healthy looking garden is always beautiful—but—health *only* comes from the *right* kind of food. DRICONURE is Nature's Own Fertilizer—contains all the vitalizing elements of deodorized fresh cow manure, and peat moss in readily available form. Nitrogen for foliage and growth; phosphoric acid for stimulating flowering and fruiting; potash for building tissue . . . in fact DRICONURE just "teems" with life-giving organisms so necessary to plant life . . . and it gives lasting effects that carry over a much greater period of time than the average fertilizer.

But better still, DRICONURE is really an old friend in a new form. It is cow manure from dairies where peat moss was used for bedding . . . specially processed. After the peat moss has become thoroughly saturated with the manure the whole is dehydrated, reduced, giving an absolutely *safe* fertilizer that will not burn, is odorless, free of weed seeds, finely granulated and pleasant to handle. Use it for top dressing lawns and in general garden work. You *know* it is safe! Driconure is a much better fertilizer!



Atkins & Durbrow, Inc.  
C-25 Burling Slip  
New York, N. Y.



## THE GARDEN IN THE ROCK WALL

(Continued from page 391)

however, can be planted to many pleasing things if the interstices between the rocks have been well rammed with good fibrous loam and the stones themselves have been set with sufficient inward tilt to carry moisture into the wall instead of shedding it outward. We shall hope that this soil has been considered as the wall has been built upward, for it is almost impossible to fill in later without air pockets forming. The ideal way is to have stones and soil and plants all at the building time. Then the first layer of rocks may be laid, soil sifted over them and rammed between the crevices, the plants taken from the pail of water and the roots carefully spread, more soil sifted over, and the next layer of stones placed. Seed can also be sown at the same time. Fortunately, in building without mortar, we build more broadly for the additional security. For this same reason we are also careful to lay stones upon their broadest bases and to see that each rock is firmly set in a natural position of security before going on to the next. The building of such a wall is a very good lesson in the construction of all rock-work, for a stone wall is obviously ludicrous if it is not staunchly set.

IN such a wall as this, we must be a little careful to choose plants rather able to shift for themselves. Snow-in-summer (*Cerastium tomentosum*), with its silvery-gray foliage and mass of small white flowers in early summer, is a rampant grower that is well able to 'sheet down' such a wall. It foils well with aubrietia, and follows the Arabis in bloom. With very few exceptions, the Sedums find little difficulty in establishing themselves. Note the directions for these, however, when placing, as there are a very few like *S. yosemitense* that grow naturally upon wet cliffs. The beautiful pink *S. pulchellum*, too, needs moist shade; and most of our western Sedums prefer light shade during part of the day. For a sunny wall of this type, you will probably do better to choose among the acre group — *S. sexangulare*, *S. brevifolium*, *S. album*, *S. tenuifolium* are some of them. These are all mossy, low-growing, spreading types. Of the ones mentioned, *S. acre* and *S. sexangulare* are yellow, the others white. For something a little larger, but still of the mossy sort, use *S. rupestre* and *S. sarmatosum*, both yellow-flowered. For walls with soil behind them, the taller-growing *S. sieboldi*, a pink that reaches a foot in height, may be used, as well as our western *S.*

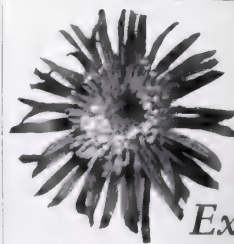
*jepsoni*, a better-foliaged plant of eighteen inches.

The unbacked wall will also take many of the houseleeks, particularly if you are able to place a little leaf mould with the soil. The common roof houseleek (*Sempervivum lectorum*) is probably the best able of all to shift for itself; but there are many of the smaller types, such as *S. arachnoides*, *S. laggeri*, *S. pittoni*, that may also be used. In warmer gardens sometimes the cotyledons or dwarf cacti can gain a foothold if the crevice openings are large enough. Thrift and toadflaxes thrive.

A FEW annual seeds may help matters, but choose rather the drought-resisting kinds and those that grow readily. Eschscholtzias furnish bright orange masses. Sweet alyssum blooms quickly. Often the annual gilia will thrive, the fringed gilia (*G. dianthoides*) being particularly lovely. Sometimes snapdragons and the dwarf wallflowers may be coaxied, though the double wall, or one backed with soil, is more to their liking. They are extremely fine on old English walls, where they are perennial and profit by the drainage in that moist climate. Several of the pinks grow much with them, in particular the grass or Scotch pink (*Dianthus plumarius*). The maiden pink (*D. deltoides*) and the cheddar pink (*D. caesius*) are also considerably used; but in general we may find that it takes skill to grow them in the single unbacked wall, though they will be extremely fine for either the double wall or the one against a bank.

ONCE established, portulaca is a splendid annual for a hot exposure, but is rather difficult to start in most cases. I have read about garden makers who sowed them where they were to grow, and then reaped rich rewards by leaving them to their own devices. For myself, I have found that early sowing under glass and careful pricking off, with later transplanting, are necessary for any degree of blooming beauty. Even better for a wall, though not necessary, are individual pot plants, set with all their pot soil unbroken.

For the double wall, or soil-backed one, we may use the dwarfer annual larkspurs. Two good perennial Veronicas, *V. incana* and *V. spicata*, are possible in a rich pocket of a sunny wall; or the lower-sheeting *V. repens* may be used in sun or shade, and will carry pale blue flowers all through the summer. *V. acuticrura*



12

## Exquisite Flower Rarities

A cut flower collection of unique charm — chosen for quick growth and easy culture to give you armfuls of lovely blooms from July to February. Sow in late April and early May.

## A \$5.05 Collection \$3.00

The Lovely Sunshine Aster, various colors. . . . . Pk  
Calliopis Dazzler, Maroon red, broad golden yellow margin. . . . . Pk  
Cynoglossum Amabile, Chinese, 2 ft., lovely for cutting. . . . . Pk  
Mammoth Columbian Larkspur, extra large Oxford blue, new type extra long. . . . . Pk  
French Marigold Josephine, single variety, large blooms on long stems. . . . . Pk  
Schling's Giant American Snapdragons, an assortment of unusual charming colors. . . . . Pk  
Dimorphoteca Ecklonis, star-shaped East African daisy, cream white with center and long stems. . . . . Pk  
Gypsophila Elegans Crimson, lovely deep coral annual baby's breath. . . . . Pk  
Candelabra Salpiglossis grows daisy-like. . . . . Pk  
Giant Ten Week Stocks Emerald, pale silvery lilac, lent for bedding or cutting. . . . . Pk  
Salvia Farinacea, long spikes of pale blue flowers, closely clustered. . . . . Pk  
California Giant Zinnia Missouri, the most delicate shade of pink, a color which is long desired in Zinnias. . . . . Pk

## 12 Japanese Lilacs

Lovely Child of the Sun! — Easily Grown — Give Yearly Pleasure!

## A \$6.50 Value \$4.00

## Choicest, hand picked Mammoth bulbs

3 Regale (Regal Lily) — Clusters of white trumpets touched with rose. . . . . Pk  
3 Auratum (Gold banded) — Pure yellow shading to white. . . . . Pk  
3 Magnificum — A lovely autumn satin white, heavily dotted with deep red. . . . . Pk  
3 Speciosum Album — A stately white variety. Blooms August and September. 5-6 feet. . . . . Pk

## —also This Delicious Vegetable Schling's Perpetual Spinach

Schling's Perpetual Spinach will keep table supplied all summer with this wholesome delicacy if you plant packet early — and cut often. A big 2 1/4 oz. packet — enough for a family of 3. . . . . \$

## "Book for Garden Lover"

35c the copy; free with first order (If you have already received this book, note the fact on your order.)

# Schling's Seeds

Max Schling Seedsmen, Inc.  
58th Street and Madison Ave.  
New York City

**DUBOIS**  
The Original French  
WOVEN WOOD  
FENCE

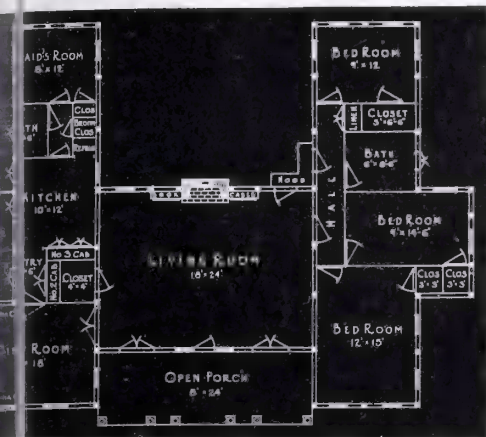
Dubois gives pleasing unity to house and garage or service quarters. It blends with any architecture, gives all-year privacy and lasts a lifetime minus upkeep cost. Made of seasoned French chestnut that will not warp; bound with rust-proof, copper welded wire. 6 heights: 18 inches to 10 feet. Inexpensive; easy to erect.

THE FENCE & GARDEN CO., INC., 101 Park Ave., New York  
Please send me FREE illustrated catalog of "Dubois" with prices 2-D

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



See a full-sized Hodgson House, completely furnished and ready to move in, at our New York exhibit, 730 Fifth Avenue at 47th St. Similar exhibit, 1108 Commonwealth Avenue, at our outdoor exhibits at Sudbury and Dover, Mass.



## THE MAN WHO KNOWS ABOUT HODGSON HOUSES

# SAYS

# Y ALL THE FUSS OUT BUILDING?"

THE man who has erected a Hodgson House for his vacation home remains forever unimpressed when his friends complain about the bugaboos of building. To their moans about litter and fuss, contractors, unexpected expenses and delays, he responds with the pertinent question: "What's all the shootin' about?"

His own experience has been different. Among the many pictures and floor-plans in the Hodgson booklet he found one that met his requirements. We built his house in sections; shipped it ready to erect. Either he put it up with a little local labor, or he asked us to send a construction foreman to take care of all details. In either case, it was a matter of days—not months

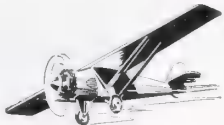
—before his house was up and ready to occupy.

There are hundreds like him, many of them people with unlimited means, who have chosen Hodgson Houses for summer homes and lodges—because they can be erected so quickly and easily—because they are so sturdily built that they will last for years without repairs—and because their simplicity of line and contour expresses architectural beauty which has the good taste to blend with its environment.

Write today for our book J-4, giving pictures, plans, prices, complete information. Address E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 730 Fifth Avenue at 57th Street, New York City.

## HODGSON HOUSES

# ve your boys air-minded?



Do today talk about airplanes as casually and as fluently as boys of fifteen years ago discussed automobiles. If you want to give a book to some youngster in his teens, and have it a gift he'll really like, we suggest FALCONS OF FRANCE by Geoffrey and Hall, and SKY HIGH, the Story of Aviation, by William and Hodgins. The former is a glorious tale of the Lafayette balloon in the war, by two of its most famous members. The latter is a lavishly illustrated, full-of-information, and extremely readable history of man's attempts to conquer the air from earliest times up to the present. Each book costs \$2.50.

ANTIC MONTHLY BOOKSHOP, 8 Arlington St., Boston  
Enclosed find \$..... send

..... to  
.....  
Check here if you prefer to have us charge your account



## Patent applied for on The New Dawn Rose

This lovely new everblooming sport of the famous climbing rose, Dr. W. Van Fleet, is so unusual that a patent has been applied for in an attempt to control its propagation. It blooms continuously throughout summer and fall and strong two-year-old plants are now ready at \$2.50 each.

Other beautiful new hardy climbing roses are Mme. Gregoire Staechelin, \$1.50; Chaplin's Pink Climber, \$1.50; Primrose, a yellow Rambler, \$1; Thelma, \$1.50; Climbing Lafayette or Auguste Kordes, \$1.50.

One plant of each of the above six climbing roses for \$8.

Dreer's Garden Book is invaluable to anyone who raises flowers or vegetables.

For a free copy mention this publication  
and be sure to address Dept. H

# DREER'S

1306 SPRING GARDEN ST.  
PHILADELPHIA, PA.





### THE BEAUTY OF HARDY FERNS

Cannot be described by any words at my command. You know how it is sometimes impossible to say what you feel. But these ferns, we have an immense supply of them, great big, waving Osmundas and Ostriches of the rich meadows and woodlands, the Crested Ferns and Sensitive Fern of the swamps, graceful Maidenhair and Bladder-fern, Evergreen Wood and Christmas Ferns and tiny Spleenworts and Woodsias that seem about to fall off the rocks, until you discover what a toehold they have.

We want you to have some of these beautiful Native Ferns and make you the following offer, good until May first, 1931.

- 12 Cinnamon Fern
- 12 Maidenhair Fern
- 12 Hayscented Fern
- 12 Christmas Fern
- 12 Berry Bladderfern
- 12 Evergreen Woodfern
- 2 Climbing Fern, the very rare
- Lygodium palmatum

All the above 74 Hardy Ferns for \$10.00 or one-half the collection for \$5.50, you to pay express charges.

If you have not received our 1931 catalog of Evergreens, Shrubs, Roses, Vines, Fruits and Perennials, we will gladly send you a copy.

**GEORGE D. AIKEN**

BOX P PUTNEY, VERMONT  
"Grown in Vermont, It's Hardy"



Those tiny green, red or black insects which feed upon the tender green foliage or the buds of your flowers and plants are aphids (plant lice). You must kill them and similar insects if you expect the best growth.

### Used By Gardeners Over 20 Years

A garden size "Black Leaf 40" package costs only 35c and makes about six gallons of effective spray. Have it on hand and be ready for insect attack. Sold by dealers in several sizes.

TOBACCO BY-PRODUCTS &  
CHEMICAL CORP.,

Incorporated  
Louisville, Ky.

**Black  
Leaf 40**



## THE GARDEN IN THE ROCK WALL

(Continued from page 430)

*rupestris* is even finer, with bright blue flowers in June. The *Zauschnerias* with their brilliant scarlet blooms will take thought for fall flowers. *Z. californica* is best for the wall, growing only about six inches in height. They are called wild fuchsias in their native California mountains. Give them a sheltered wall, but one where

disposition, those we find in nature seeking great alpine precipices and loath to leave these vantage heights for lower gardens.

After all, those crevices high in the rocky face are not unlike the crevices in the rock wall; and if we have had a little experience in the handling of plants, we shall have small difficulty in making these



VIOLAS are very effective growing in a wall of this type

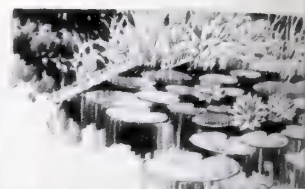
they receive some moisture drip through the summer.

The sunroses (*Helianthemum*) have often been grown in walls, and their shelter is good insurance in our colder gardens. Pruning back in spring in case they become leggy seems about all the particular care they demand in return for their masses of bloom through nearly all the summer. They come in several colors. The perennial candytufts do well, and the mossy saxifrages are very much at home in the shady places. Nearly all the dwarf bellflowers and harebells may be grown in the wall; *Campanula rotundifolia*, *C. garganica*, and *C. portenschlagiana* (*C. muralis*) are very good as a beginning. The same may be said of many of the dwarf and alpine asters.

The list might continue at great length; and when we consider those more naturalistic walls that are built up with rocks and pockets in bank form, we at once have all rock-garden material at our disposal, besides often finding the dwarfed shrubs, both evergreen and flowering, of great help — heather in variety, the small brooms, daphnes, prostrate cotoneasters, tiny junipers, and retinosporas, to mention only a few. These, however, partake more of the rock garden than of the wall, so let us turn next to those plants of more uncertain

elusive guests quite at home. Probably the first to come to mind in this respect are the silvery or encrusted saxifrages. If this is your first year in garden making, wait until you are a little more accustomed to the ways of plants before you attempt them; but otherwise, find a good crevice carefully filled with a rich loamy soil, and try perhaps *Saxifraga cotyledon* with its handsome creamy spikes of bloom. The rosette that carries the flower will die each year, but the plant carries on by offsets. Well grown, the rosettes are six inches across, with dense flower spikes a foot or two in height. For the very skilled, the great *S. longifolia* could be tried in a similar place and soil of much richness. The flower pyramids from this are immense; but the plant itself dies after flowering, and forms no offsets, though it seeds well. *S. grisebachii* forms a very different type of flower spike of possibly nine inches, which gives a crimson effect because of the brilliantly glistening bracts. This needs some lime, and moisture in the spring.

The *Lewisia*s are also rosetted plants, happy in the rock crevice provided there is a good deep soil behind them and preferably shade until one or two o'clock in the afternoon. *L. tweedyi* is possibly the finest, with salmon-pink flowers. *L. howellii* is soft pink margined



## A Water Lily for every garden

No garden is modern without the full beauty, exquisite fragrance, fascinating interest of a Water Pool. Even small gardens have for at least a simple tub-garden Water Lilies.

### Complete Small Pool Collection—

3 Water Lily plants, pink, blue, yellow 20 Aquatic plants. Goldfishes, 2 Calico fishes. A sortment of Tadpoles, Snails, etc. Carton of Praefecta fertilizer. Shipping can All for \$10.

### Illustrated Catalog F

Shows you how to construct a plant a tub garden. Describes, illustrates Water Lilies, Aquatic and Ornamental Fishes. Give full directions. Send for FREE today.

### Fish Collection for Pool—

12 common Goldfishes; 2 California Goldfishes; 6 each, Tadpole Snails, Ramshorn Snails; 2 Pair of American Salamanders; 1000 Can. All for \$5.50.



## Exquisite flowers finer vegetables are



You have garden haven't? Send for trial size Plantabbs highly concentrated plant food form. One trowel full cures without smell, no box, around

all garden planting. Makes stronger brings profusion of blooms. One or two hill insure finer vegetables weeks earlier as economical. Four to gallon liquid fertilizer. Used by Florists in Certified by State Experimental Bureau. Satisfaction GUARANTEED. Large Box \$1.00, Garden size (very \$3.50). Illustrated GARDEN BOOK succeed — FREE with order. If you cannot supply, sent postpaid by

PLANTABBS CORPORATE  
4025 Court Sq. Bldg. Balt.

**FULTON'S  
PLANTABBS  
Odorless Plant Food**

### Hillside Garden

Amesbury, Mass.

Perennials Rock Plants

Peonies Iris

We ship only such plants

we would expect to receive

1931 Catalog Now Ready



### TREE PEONIES

Twenty of the newest available from our collection. Write for list.

### FRENCH LILAC

Eighty distinct varieties now available from our collection of 180 French Hybrids. List application.

Farr Nursery Co., Box 125, Weis





Also: Coldwell "Twin-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline. Riding sulky may be had as extra equipment.

## Mow and roll in one operation

Holling of the lawn with each successive mowing conserves the spring moisture and helps to control dandelions and other lawn pests. The combined operations produce a smooth surface and velvety finish to the turf. COLDWELL POWER LAWN MOWERS AND ROLLERS perform both operations simultaneously . . . producing the finest possible results with a minimum of labor and expense. . . . There is a wide range of sizes with varying capacities. Each is extremely economical to operate. . . . Dependable and fully guaranteed. . . . Arrange for nearest Coldwell distributor to demonstrate on your own

Full particulars on request

COLDWELL LAWN MOWER COMPANY, NEWBURGH, N. Y., U. S. A.

In Canada—Taylor-Forbes Co., Ltd., Guelph

Manufacturers of DEPENDABLE LAWN MOWERS—HAND, HORSE, GASOLINE, ELECTRIC

## THE GOLDEN CHIMNEY

By Clifford M. Sublette

THE Golden Chimney is the name men gave to one of the richest Colorado silver lodes in mining history. Marcellus Bassett, blacksmith in a mining camp, acquired somewhat unscrupulously the deserted claim of the Fenn brothers, having little inkling of the wealth and power which were to come his way. But one of the Fenn brothers returns to claim his share, and falls in love with Bassett's daughter. In the end the mountains which made Bassett are the agents for his defeat. An intensely vigorous tale, with the rude strife and hard integrity of the mining camp as background. Ready March 6. \$2.00

AN ATLANTIC MONTHLY PRESS BOOK

Published by

Little, Brown & Company

## Do you know... how to plant a rose garden?

The easy-reading Barnes Bros.

40-page catalog, "The Easy Way to Beautiful Plantings," gives in a very simple manner much information, both in text and illustration, needed in the planting of a rose garden, rock garden, border screen, corner group, etc. It also contains descriptions of over 1200 magnificent flowers, shrubs and trees, many pictured in full colors. This new catalog marks the 41st year of The Barnes Bros. Nursery Co. Send for it now—be ready when planting time comes. It will help you to beautify your grounds—free in New England, N. Y., N. J., Pa., Del., Md. Elsewhere: 25c. The Barnes Bros. Nursery Co., Box 22, Yalesville, Conn.



a rock garden?



a border screen?



a corner group?



Send for Book!

The Original  
**BARNES BROS. NURSERY**  
Established 1890



## The Revival of Colonial Charm

The rustic charm and picturesque ruggedness of Anchor Cedar Fences add that colonial touch to the home which invites admiration and attention.

ANCHOR POST FENCE CO.  
Baltimore, Maryland

Consult your Classified  
Telephone Directory for  
local representative.

Anchor Cedar Fences are made in a variety of designs, which include hurdles and rail fences. Call our local representative for further information or write for a catalogue.

**ANCHOR**  
CEDAR FENCE



## GARDEN STRUCTURES

A garden structure by Hartmann-Sanders will give character and completeness to your grounds and bring you endless hours of pleasure in the more intimate enjoyment of the out-of-doors.

Sheltered Garden Seats, Enclosed Tea Houses, Pergolas, decorative Lattice Fences and Gates, suitable for the small city garden or the large estate—these and other Hartmann-Sanders Garden Structures are certain to give satisfaction. Thirty years specializing in Outdoor Woodwork has developed a type of construction which will withstand the worst that weather can do. You may select from our Catalog, or we will design individual structures to suit your requirements.



**SEND** for interesting Brochure showing many delightful examples of Hartmann-Sanders Garden Structures. Price 20 cents

## HARTMANN-SANDERS

Factory and Showroom, Dept. M—2155 Elston Ave., Chicago  
Eastern Office and Showroom, Dept. M—101 Park Ave., New York

## THE GARDEN IN THE ROCK WALL

(Continued from page 432)

with white, and *L. columbiana* is rosy pink. These varieties all form evergreen rosettes.

The beautiful little plant we used to know as *Armeria caespitosa*, but now called *Statice caespitosa*, bears its pink flowers happily above the narrow-leaved rosettes in a crevice filled with light loamy soil. *Campanula piperi* would be a pleasant color contrast to either this or the *Lewisia*s. The *Androsaces* are usually happy here too, if they may have light loam and plenty of moisture. *Dianthus glacialis*, sometimes troublesome elsewhere, is happy in a crevice of peat, leaf mould, and sand, if given water through the summer.

We might perhaps close this

list, already growing over with *Ramondia*, a shade of which has been recently introduced. *Jankaea heldreichii*. *Ramondia renata* is the best known oldest on the market; but the *R. nathaliae* is a clearer, brighter tone of lavender. These grow from a rosette, what after the manner of a *Ula*, and are strikingly concentrated with a scarlet point. In shape alone, the flower is what reminiscent of the narcissus. This is a plant cool, shaded crevice, well plied with rich, peaty soil. Though little known, *Ramondia* are well worth while.

## THE CITY GARDEN

(Continued from page 396)

is meagre the following spring. It will be a safeguard to raise the beds several inches (or even a foot) above the walk or paving and use a permanent curbing to retain the soil. This may seem artificial to some eyes, but it will be a life preserver for the plants in winter.

The fourth great foe of the city garden is the contaminated air which the plants must breathe during their growing season. Not only is it hot and dry at all times, without benefit of evening mist or moisture from the sea, but it is laden with soot, smoke, dust, and all the gases contingent upon our mechanistic age. These impurities settle on the foliage, by their poison still further checking growth, and the sooty film formed by them more completely reduces the available sunlight that should penetrate to each leaf. You and I can perhaps depart from the city in the months of heat and dust, but plants are expected to thrive under air conditions that we know are unfriendly to our own health.

We can't appreciably change the air of cities in summer, but we may do this—at each hose watering we can bathe the foliage liberally. Unfortunately much of the gray grimy film is not soluble in water, and consequently the foliage becomes more and more dingy as the summer advances. It must be a real relief to the plants to cast their foliage with the first frost. The true evergreens too have a special handicap, for their foliage becomes more and more encrusted with grime and finally drops off in less than a twelvemonth, a year or

two in advance of the time. Then we wonder why city evergreens are so rusty 'leggy' after even a few months.

Perhaps some kind of more effective washing soap can be invented to be attached to the plants in a special container, a magic bath salts the foliage, be made really green. Plants with hairy and thick foliage get dirty sooner than others, while some cast off their leaves as a nasturtium does water. Would that there was a list of these breath-taking gas air and shedders of the city. Conifers, heaths, and the loving plants are much harmed by the excess acidity of the city's ferocious city rain water.

In the space allowed in this story it is impossible to do more than adequately the soil in a city garden at the time the garden is planned. Do some three hundred or more years ago there were forest trees, wild flowers, Indian camps, and other natural phenomena. But this was before the first white man's city was built. The original topsoil has long since gone the way of the primitive building process, and here now is by no chance a proper home for even the toughest weed. It may be that this dirt will grow some flowers, even if light, air, and winter drainage are all in its favor, but it is better to take chances. It is wiser at once to have all the soil removed to a depth of one foot, and banished to a dump, even if this trans-

### Read about the Siberian Elm

The newly discovered wonder tree of rare beauty and rapid growth.



A Siberian Elm in front of a government building in Washington, D.C. Planted in 1920 as a small whip, it is now 12 inches in caliper.

This home shade tree offers quick results. It develops the full shape of the Norway Maple, with rich green clean cut foliage. It GROWS TWICE AS FAST as the maples and American Elm.

The Siberian Elm will thrive under conditions of soil and exposure that would prevent other shade trees from thriving.

If you want to have LOVELY SHADE TREES about your home—if you want to increase the value of bare lots by surrounding them with fine shade trees—the Siberian Elm offers a new way. With this remarkable tree you can have quick shade.

U. S. Department of Agriculture Says:

"It is very hardy and has proved valuable under a greater variety of climatic and soil conditions than any tree yet introduced."

#### PRICES

5 foot Trees	6 to 8 foot Trees
1 tree \$ 2.50	1 tree \$ 4.00
3 trees \$ 7.00	3 trees \$10.00
10 trees \$20.00	10 trees \$30.00

If you prefer a fully prepaid shipment add 10% to the above prices for delivery.

MAIL THIS COUPON FOR A TRIAL TO

The Living Tree Guild, Dept. 322  
468 Fourth Ave., New York

Please send at the right time for planting... Siberian Elms, size...  
If check is not enclosed deliver C.O.D.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

Guaranteed! If any Guild Tree dies it will be replaced free.

### STAR ROSES



THE CONARD-PYLE CO.  
Star Rose Growers  
Robert Pyle, Pres. West Grove, Pa.

## A MIRACLE! "Star Roses" planted now will bloom in June

For a profusion of blooms all summer long, plan now. Plant field-tested "Star Roses"—for they are guaranteed to bloom.

This year's "Star Guide to Good Roses" shows the best roses for America—10 "Star" novelties and 200 "Star" favorites—many in color—and makes it easy to choose the best roses for your garden and your climate.

In our 34 years as rose specialists, we have never had better plants than are now ready for you. Early choice is desirable—send today for your "Guide".

**THE CONARD-PYLE CO.**

Robert Pyle, Pres.

Rose specialists for 34 years  
West Grove 313, Pa.



**STAR ROSES**  
GUARANTEED TO BLOOM

## THE REAL WAR ~1914 to 1918

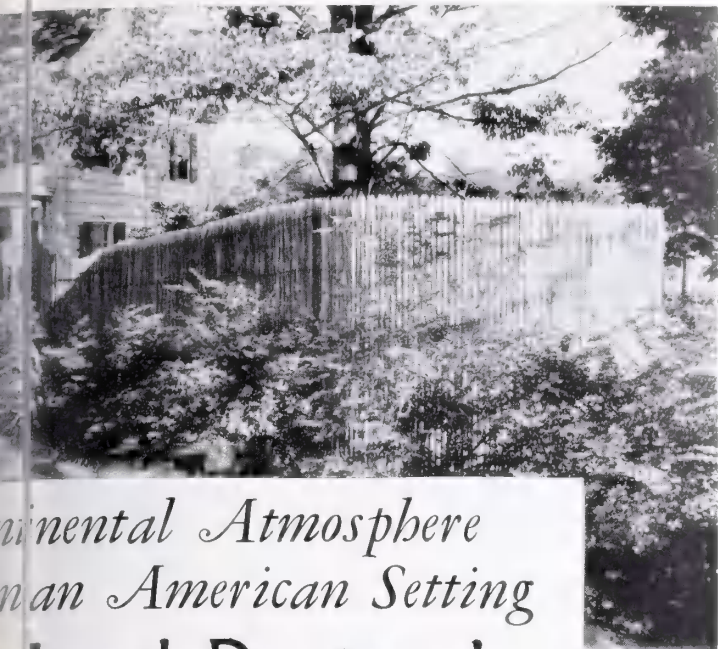
By Captain B. H. LIDDELL HART

WRITTEN for the man in the street. Europe's most brilliant military critic has written a one-volume history which John Buchan, famous historian, says: "will not easily be superseded." With 25 maps, 508 pages. Third printing, \$4.00.

AN ATLANTIC MONTHLY PRESS BOOK

Published by Little, Brown and Company





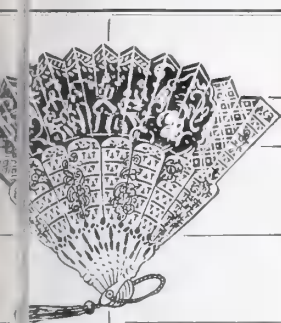
## Continental Atmosphere in an American Setting French Provincial Woven Wood Fence

TRANSPORTING the charm of the Riviera, French Provincial Woven Wood Fence brings a genuine feeling of Old distinction to modern American homes. Woven by master French craftsmen... this sturdy "enclosure" affords lasting protection for property and privacy! Provincial Fence comes in five-foot sections, 10', 8', 6' 6", 3' 10", 18", ready to erect. An illustrated booklet is comprehensive—write for it today.

**ROBERT C. REEVES CO.**

Established 1860

5th Avenue New York, N. Y.



ALICE VAN LEER CARRICK'S

## Collector's Luck in Spain

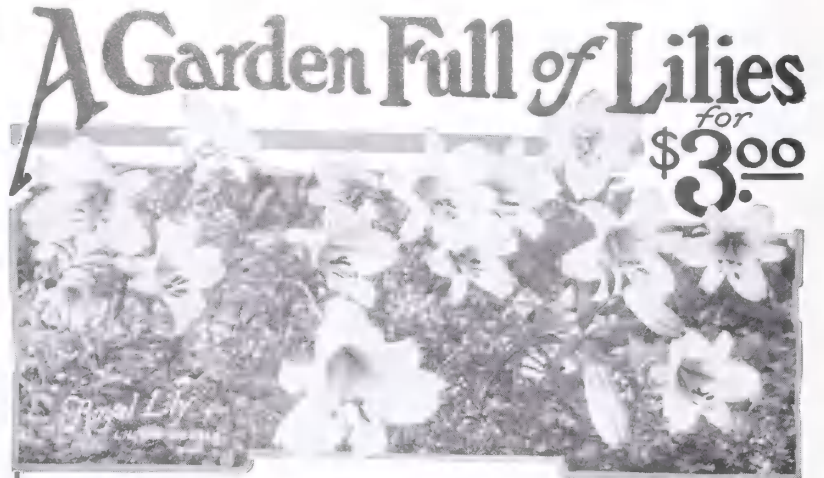
Even better than her previous accounts of similar journeys in France and England... The illustrations include, in addition to views of scenery, architecture and people, pictures of the articles she herself bought. For the benefit of collectors there is a list of shops and addresses with lively and revealing comment on each one.

"Collector's Luck in Spain" should appeal to readers who have been following Alice Van Leer Carrick through the antique marts of America and Europe and watching her pick up treasures in glass, silver and rush-bottom chairs. There is always a great deal of human interest in her tales of treasure trove.

THE ATLANTIC MONTHLY PRESS BOOK

\$3.00 at all booksellers

Published by Little, Brown and Company



## A Garden Full of Lilies for \$3.00

### Lilies for Spring Planting

The American garden lover will be pleased to know that, where heretofore they have been obliged to plant their lily garden in the autumn, they may now secure many of the finest lily bulbs for spring planting.

This has been brought about by the wonderful advancement made in the science of refrigeration, with the result that commercial florists have been growing them to bloom at any time of the year desired from bulbs taken from cold storage.

### Special Offer — 12 Beautiful Lilies for \$3.00

Three Bulbs Each of Four Fine Varieties

**Auratum** — The Golden-Banded Lily of Japan.

**Magnificum** — The beautiful pink spotted Lily of Japan.

**Regale (Royal Lily)** — The gem discovered in the mountains of China.

**Tigrinum (Tiger Lily)** — A famous lily widely grown in our country.

All bulbs of good out-door planting size. Plant in April and May for Summer Blooming.

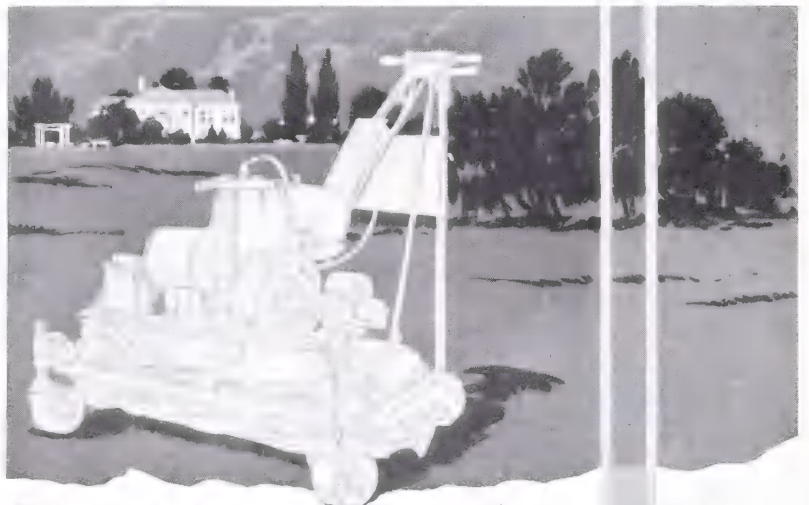
Our 1931 Seed Annual sent on request

**Stumpp & Walter Co.**

Branch Stores:  
White Plains, N. Y.  
Stamford, Conn.

30-32 Barclay Street  
NEW YORK

Branch Stores:  
Newark, N. J.  
Englewood, N. J.  
Hempstead, L. I.



## This Mower for the True "VELVETY" LAWN

The "Estate," a Jacobsen roller mower for finest lawns. A mower that cuts finer; smoothing and rolling and fairly "massaging" the turf to a wonderful putting green condition. In fact, it is a true replica of the famous Jacobsen Putting Green Mower, an international favorite.

### A JACOBSEN MASTERPIECE

Enclosed gears running in oil; auto-type differential; separate clutches for the high-speed reel and traction units, controlled from steering handle. Finest materials and construction. A real "aristocrat" among mowers.

**Free Demonstration** Take nothing for granted. Jacobsen makes many different types of power mowers. There is a Jacobsen for every type and size of lawn—cutting one to fifteen acres per day. Let us show you what a Jacobsen can do on your own lawn. No cost. No obligation. Sales and service everywhere. Write.

Jacobsen Mfg. Co., 741 Washington Ave., Racine, Wisconsin

JACOBSEN MFG. CO., 741 Washington Ave., Racine, Wis.

Gentlemen: I am interested in:  
☐ Jacobsen catalog and prices. The size of my lawn is .....  
☐ Free demonstration particulars.

Name .....

Address .....

Built in two sizes—24" and 30."

The  
**Jacobsen**  
"ESTATE"  
Roller Driven  
MOWER

Clip and  
Mail this  
Coupon



## The Lawncomb


— with the New Convex-Shaped Steel Frame Sturdy and Lasting

The broad even sweep of the Lawncomb is unequalled for raking lawns or use around shrubbery or driveways. Light, strong, rigid frame of convex-shaped steel. Flat, flexible spring steel teeth will not bend out of shape. Finished in green enamel.

Sold at Hardware and Department Stores  
Made by EASTERN TOOL MFG. CO.  
Bloomfield, N. J.

Two sizes  
18 inch  
24 inch





## INDIVIDUALITY

Nowhere is there a greater opportunity in which to express one's individual taste and personality than in the planting of a garden.


Whether your inclinations are mild and conservative and best interpreted with the soft shades of Dogwoods, Flowering Crab Apples, Roses and the pastel shades among perennials or are better expressed by the bolder more vivid colors such as Azaleas, Japan Quince, the Autumn foliage of Euonymus and Vaccinium, we are prepared to supply your needs.

We have at our nurseries Evergreens, Flowering Shrubs, Trees and Perennials in a truly remarkable variety and quantity. We state this modestly but hope you will challenge the statement by visiting our nurseries and seeing for yourself just how extensive they are.

Write for our new 1931 illustrated handbook. You will find it most helpful and a complete reference to our landscape and garden materials. It will be sent free east of Mississippi and north of the Potomac (the territory we can best serve) — elsewhere upon receipt of fifty cents.

**Bay State Nurseries**  
*Incorporated*  
**Main Office — 607 Adams Street**  
**North Abington, Mass.**

Sales offices are maintained at both Framingham and North Abington as in the past. Correspondence may be directed to either office as you prefer.



## Destroy Insect Pests in their early stages

Spray your flowers, plants, shrubs and evergreens frequently and thoroughly at this time with Wilson's O. K. Plant Spray to insure strong and vigorous growth throughout the season.



Trade Mark Registered

Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

### Wilson's Awinc (Pyrethrum Spray)

Non-poisonous, highly concentrated PYRETHRUM spray. Easily controls more resistant type of insect such as Japanese Beetle, Red Spider, Rose Chafer, Cabbage Worm, White Fly, etc. Complete, requiring only a dilution with water.

**Then there is Wilson's SCALE-O . . . the powerful dormant** spray so necessary to the successful growth of fruit and other trees. Scale-O kills Scale insects and eggs—even in Winter. Mixes readily in cold water . . . covers very rapidly and evenly. 1 Gallon \$2.00; 5 Gallons \$9.00.

**Andrew Wilson**  
Dept. B4  
**SPRINGFIELD, NEW JERSEY**

## THE CITY GARDEN

(Continued from page 434)

must be done through the rooms of the house, for not even the genie of Aladdin's lamp can make flowers grow in a soil of clay, brickbats, or gravel. Cart it all away and bring in real garden soil from the country.

**F**IRST, use sandy or gravelly loam for the lower six inches (for drainage and deep rooting of the plants), and more of this, but with plenty of leaf fibre (any of the humus or peat preparations) added, in the upper layer. Add bone meal in liberal quantities, or other complete vegetable fertilizer, well stirred into the upper layer. You may not be able to keep complete control over the four factors of sun, rain, air, and drainage, but number five, the soil, is all yours to order. Once properly prepared, the soil should be good without renewal for five to ten years, needing only a little annual spading and added fertilizer and fibre to keep it in condition, but eventually it may have to be carted off and replaced.

So far, the presentation of the problems to be encountered has been cool and reasoned, but now a horrid truth must be told. The city garden suffers from being walked on by visitors and children, for it is so tiny that plants are with difficulty protected in it. Raised beds will help, as will also visitors trained to garden-room manners, but there remains the question of cats and dogs — your own and those of your neighbors. These poor animals also crave to dig and scratch in the soil, and the city pavement hardly satisfies this urge. I have said that bone meal should be used as the best complete fertilizer — but it is also a temptation to the dogs who smell it and dig for it to the ruin of the plants. They can do more damage looking for a powdered bone than burying a whole one. Better therefore use synthetic sheep manure, or the prepared plant foods, but gently, pray, for these are powerful chemically and will burn the roots of the plants if used too generously.

Who would think that in a little garden about six by eight feet a wider and deeper knowledge would be required of the processes of plant life and growth than in acres of farm crops or great flower beds? Yet, because the problems are concentrated in a small space, and natural factors

are particularly unfavorable, few failures in judgment, such apparently small ones neglecting to water or giving overdose of plant food, will the display for the season looks so simple, the space so small — 'Surely,' the wistful gardener thinks, 'I can manage that.' But because it is so small and in plain view from the window (to make no mention of the special garden-club visitation must be kept at top notch time. And this with no experience with the five great natural handicaps that you actually considered. Well, you are a brave experimenter, or else you rush in ahead of any. Yet some of your neighbors, with no apparent technique and no apparent technique, do produce pleasant gardens with a brave show of flowers without being anxious about the process. They are proudly elated over the results. For of course it can be done.

**T**HERE are certain problems in design in connection with the city garden, but this is a small space and will not be considered here. Suffice it to say that a certain amount can be gained through the special details rarely seen in a large garden. There may, for instance, be many plants in boxes of soil in addition to those directly in the beds. Ornaments of all kinds, particularly if attached to the walls, thus not to be overturned by the winds, are particularly desirable. Even foliage, flowers, and plants made of various materials are permissible. The city garden is an outdoor room and the walls and floor may be treated as any living-room as to decoration. Thus the living plants may come of minor importance, even practically eliminated, yet nevertheless it is possible to have some green things growing permanently in this small city garden.

Therefore, as there are many plants in this garden, and the conditions of their existence are to be greatly changed in a new home, much of the success of the city garden depends on the behavior of individual plants. The display of what plants may or may not be under the handicaps of the city here will be included in our next issue.



### Fence NOW!

Prices are at the lowest point. And it is the best time of the year.

Stewart makes both rust-resisting Wrought Iron Fences for Iron-trees and Chain Link Wire Fences with the superior Oval-Back I-Beam Line Posts on the sides and rear lines.

Would you like to have a copy of the Book "Preserving the Charm of Your Home" A card will be sent to you.

This Stewart Fence completes the architectural picture. In addition, think of the feeling of security that it gives to this home-owner and his family because Fence discourages and bars vagrants and miscreants — both bipeds and quadrupeds.

**THE STEWART IRON WORKS CO., Inc.**  
721 Stewart Block  
Cincinnati, Ohio





Important new books  
on Russia—

## THE ST STAND

FUND A. WALSH, S.J.



Father Walsh, Regent of the School of Foreign Service at Georgetown University and author of "The Fall of the Russian Empire" administered Catholic relief in Russia and was director general of the Papal Relief Mission.

RUSSIA, developing re-organizing industries, ing itself from an agri- an industrial power, is upon its Five-Year st stand, Father Walsh y a nation poor in capi- in crude strength, the Plan seeks to capitalize t economic depression. of this giant undertak- ented in absorbing nar- ion.

Eight illustrations, \$3.00

## ROAD TO THE KEY PAMIR

A LOUISE STRONG



Strong has lived in Moscow, and now only English lan- per. Her recent the United States out much interest- in Soviet Russia.

ELG with a geological ex- iting, the author made a journey on horseback H Pamirs, that desolate an plateau. Drama and ail and hardship, were der strange experiences. rary adventure and a eature of Soviet life in a art of Asia.

Teen illustrations, \$3.00

ANTIC MONTHLY  
RESS BOOKS

Published by  
rown and Company

## HARDY GARDENS

How To Get Sure Fire Results



### BELL FLOWERS

Campanulas is their other name. There are many kinds, both dwarf and tall growing. All in lovely shades of blue or white. We especially recommend the dwarf Carpatica in blue or white. It makes a lovely edging to any bed or walk. Does well in shade or sun.

3 for \$1—12 for \$3—100 for \$20



Reg. U. S. Pat. Off.

## Wayside Gardens

MENTOR, OHIO

## BOBBINK & ATKINS

Visit  
Nursery



Ask for  
Catalog

### A Money-Saving Plan for Buyers of Roses

On February 1, 1931, Bobbink & Atkins announced a new policy that will be a real service to purchasers of Roses—

**We shall prepay all  
Express or Parcel Post Charges  
on all dormant Rose Plants  
purchased at catalogue prices**

This new policy will bring the famous Bobbink & Atkins Roses (dormant) direct to your door without any annoying extra charges.

**There has been no increase in Prices**

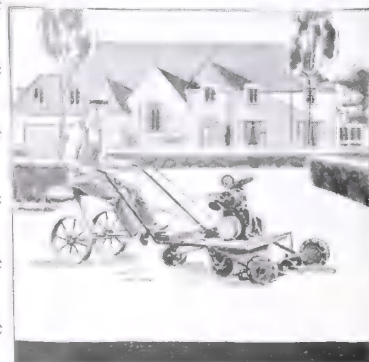
Large sales and modern production methods permit us to adopt the new policy of paying transportation charges on Roses, and to avoid increasing prices on any varieties.

### Roses, by Bobbink & Atkins

A new edition of this reliable Rose catalogue has just been completed. If you expect to plant Roses this spring, and have not received this 1931 issue, write us.

**BOBBINK & ATKINS, Rutherford, New Jersey**

## NEW POWER NEW SPEED



### THESE Roller MOWERS

DEVELOP SOD

THAT'S ON A PAR  
WITH *England's*

With generous power, completely controlled, the 1931 line of Ideal Mowers has established new standards of cutting perfection and handling ease. The newly designed, precision-built motor is alert, responsive, powerful. It permits a flexibility of operation never before obtainable in a power lawn mower. It throttles down for dexterous handling on difficult places—or instantly releases a smooth, deep flow of power that conquers steep grades and covers the straightaway at a fast pace. (Riding trailer can be furnished with all models.)

Every model adheres to the high Ideal standard that has become traditional through 15 years of manufacture—and service on 25,000 fine lawns—of the world's largest line of mowers. New Roller models develop rich, thick sod by the English rolling system (22 and 30-inch cut). In the new Wheel types, aluminum construction gives lightness at no loss of strength (20 to 25-inch cut). Your request brings illustrated catalog on lawn maintenance.

IDEAL POWER LAWN MOWER CO.  
410 Kalamazoo St., Lansing, Mich.

#### FACTORY BRANCHES

413 W. Chicago Ave., Chicago, Ill.  
237 Lafayette St., New York City  
273 Boylston St., Brookline, Mass.  
161 Vester St., Ferndale (Detroit), Mich.

Dealers in all principal cities

The *New*

## IDEALS

FIVE SIZES



## How to Win Your Bird Friends

BY Joseph H. Dodson



It often happens that a crudely constructed bird house made by an inexperienced builder will hang vacant all summer. Bird after bird will examine it, talk it over with her mate and then fly away and build a nest under some old eaves. You wonder why. Birds, like people, have their little peculiarities. They want a certain size, proportion, wood, openings, etc.

**Song Birds Prefer Dodson's Houses**

because Mr. Joseph H. Dodson, America's foremost authority on birds, has studied their habits for 50 years and builds houses and shelters as the birds want them.

Send for his interesting book, "YOUR BIRD FRIENDS AND HOW TO WIN THEM." It tells you how you can have birds on your premises the year round. Send for a copy today. It is FREE.

Dodson Bird Houses are priced from \$2.00 to \$150.00.




Wren House



De Luxe Martin House

**JOSEPH H. DODSON, Inc.**  
8 Harrison St. Kankakee, Ill.

## BOLENS POWER MOWER




Steel frame construction provides great strength with rigidity and reduces weight. Cuts close to shrubs. Climbs 35% grade without lugs. Perfect turning without injury to lawn. Easy starting, powerful motor, drop out reel; Alemite; self sharpening, visible, accessible, big cutting capacity. Send COUPON for full information.

Territory for dealers or representatives open

**GILSON BOLENS MFG. CO.**  
3807 Park St. Port Washington, Wis.  
Also mfrs. Bolens Garden Tractor

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Type and size lawn \_\_\_\_\_

## BURPEE'S SEEDS GROW



The Vegetables and Flowers you would like to see growing in your garden — read all about them in **Burpee's Annual**

It describes the Burpee Quality Seeds, Bulbs, and Plants. 144 pages full of pictures, interesting garden news — and new Vegetables and Flowers. Write for your free copy.

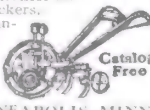
**W. ATLEE BURPEE CO.**  
261 Burpee Bldg. Philadelphia, Pa.

## KINKADE GARDEN TRACTOR and Power Lawnmower

A Practical, Proven Power Cultivator for Gardeners, Fruit Growers, Truckers, Florists, Nurserymen, Suburbaners, Country Estates and Poultrymen.

New Low Prices. Easy Terms.

**AMERICAN FARM MACHINE CO.**  
1094 43rd Ave. S. E. MINNEAPOLIS, MINN.



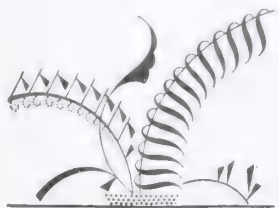
Catalog Free

WILD FLOWERS, FERNS, EVERGREENS, SHRUBS  
Perennials, Gladioli, Rose varieties.  
Arboreal Nurseries, Amherst, Mass.

# How Does Your Garden Grow?

by

**ELIZABETH LEONARD STRANG**



(Continued from page 428)

the leaves. The red form has to be placed with care. The foliage in summer is not so attractive, nor is the dropping of the little green peaches, yet one should not desist from planting it on that account.

**HEDGE** Though the possibilities of discussing little trees are by no means exhausted, let us revert to the subject of plant design which we discussed last month in relation to informal screen planting and consider screens in the form of hedges, clipped or otherwise.

Of course, privet is the paramount hedge plant. It is wise to know the uses of the various species, and choose accordingly. California privet (*Ligustrum ovalifolium*), 12', is not reliably hardy, though it has a beautiful glossy foliage and makes a fine broad hedge.

*Ligustrum ibota* (8') is on the other hand perfectly hardy, though less beautiful, and makes a tall hedge either clipped or unclipped. In addition, its black berries are attractive, covered with a fruity blue bloom.

Ibodium privet (new, 8') is a cross between the two and combines the beauty of the first with the hardiness of the second, making a thick, dense hedge.

*Ligustrum ibota regelianum* (6') has a characteristic drooping habit which lends itself best to an informal or unclipped hedge.

And lastly we have the pygmy privet, a variety of *Ligustrum ibota*, for use where a smaller hedge is wanted than would be obtained from using any of the other privets.

Many shrubs not ordinarily clipped make good hedges. *Acanthopanax pentaphyllum* (10'), a spiny shrub of vigorous growth with glossy leaves and long straggly branches, and most satisfactory for growing under trees, is to my mind better clipped than not.

*Spiraea vanhouttei*, particularly attractive for its winter twigs; *Althaeas* for a narrow hedge;

sweetbrier for fragrance; Japanese barberry for color of fruit in winter; evergreen firethorn; sweet syringa; viburnums; snowberries — all lend themselves to clipping.

Where a loose informal hedge can be used, try the Harrison's yellow rose, or cotoneasters, or, if winter effect is not of importance, use Buddleias. Lilacs, whose blossom buds are borne on the tips of the branches, look well if clipped, but bloom only if allowed to grow informally.

For coarse screen hedges, laurel willow (*Salix pentandra*), 30', is both quick-growing and of beautiful dark glossy texture. Lombardy poplars may be used if their roots will not steal from more important plants, and I have on my own place a long row of balm-of-Gilead poplars (*Populus canadensis*) planted to shut out an unsightly barn, whose opening leaf buds in the spring fill the air with fragrance.

For dwarf hedges we have baby wintercreeper, a variety of *Euonymus radicans*, for use when boxwood is not hardy, and *Taxus canadensis stricta* or hedge yew. The latter has been thoroughly tested for thirteen years, though but newly placed on the market. It is a really dwarf evergreen — perfectly hardy, of dark fine texture, and stands clipping well.

Box barberry (*Berberis thunbergii minor*), 2', may be kept very small by clipping, and is of close, fine texture.

*Viburnum opulus nanum* is a very slow-growing, globe-shaped shrub somewhat like box in character, though not evergreen.

As an edging to garden beds, I am anxious to try the chamaedrys germander (*Teucrium chamaedrys*), a little woody plant with evergreen foliage and a thick dense growth showing no trace of the individual plant. It needs shearing once or twice during the summer, and this may be done before the magenta blossoms open, if their color is unpleasant.

## Grow GLADIOLI

Make your garden your friends with Vermont Glads. By cut flowers — very Our special "get acry" will make you a "glad fan." Bulbs bloom first year.

**100 Large, 1/2 Vermont**

This collection includes fine varieties, in Red, Yellow, Pink, Smoke, White, all not labeled as to \$1.75. ALL SEN with complete growing price-win this to be the finest tion offered anywhere

Send for beautiful color catalog "listing over 300 of the world's best"

**CHAMPLAIN VIEW GARDEN**  
Elmer E. Gove, Box H-2, Burlington, Vt.

## GENUINE BLUE SPRUCE

TEN Sparkling Colorado Blue Spruce Trees for only \$3.95, no extra cost for delivery! Five year-old specimens, 9 to 12 inches high — double transplanted.

The Blue Spruce is a marvelous inviolable variety like a silver cloud of ease of their scarcity and the turner in, we have never before been able to offer on Blue Spruce.

**DON'T DELAY.** Order now for early Blue Spruces available at these prices extra fine stock lasts. They will come to fresh, vigorous. Simple to grow — planting sent with shipment — only a few ground needed.

**Only \$3.95**  
for ten

**GUARANTEED**  
Any trees reported within one year, will be placed without cost to you. If you can use more will send you 25 for \$35. This price includes

**THE LIVING TREE GUILD,**  
National Headquarters for Guaranteed  
468 Fourth Ave.

## IT'S LESS WORK WITH A Shower



Easiest and quickest way to water garden. No need to waste summer a hose. A Shower Pipe puts an end work. Eight feet long (two 4 ft. sections) sprays a 10 x 20 ft. area, nook and corner. Does away with a modern sprinkler for the busy parts to wear out. Buy a Shower never have to buy another sprinkler use. Guaranteed. Low price. Write

**WHITE SHOWERS,**  
6460 Dubois St., Detroit.  
Irrigation equipment of all

## 20 GIANT ZINNIA

Send for World's Greatest Collection of Zinnias — famous for size and beauty — easy to grow anywhere and bloom summer until frost. This collection 20 gorgeous colors, as follows:

Bright Rose	Purple
Burnt Orange	Sulphur Yellow
Deep Flesh	Salmon Rose
Lavender	Buttercup
Buff	Cream
Ruby Red	Crimson
Orange Rose	Deep Rose

These Seeds — 20 Colors in pkt. 10c; 3 pkts., 25c; 8 pkts., 50c; Spring Catalog (233 varieties ors), of Seeds, Bulbs, Shrubs, R nials, sent with every order or \$ F. B. MILLS Seed Grower, Box 60

## FREE BOOK WATER GARDENS AND GOLD FISH

**Tropical**  
Rare species; cable prices. See Catalog describing aqua for fish fanciers free.

**BELDT'S AQUARIUM**  
2141 Crescent

**Manure! More Manure!**  
straw, cornstalks, etc.—into real manure without animals by the simple ADCO process to yourself to know about this method.  
ADCO, 1730 Ludlow Street, Ph





FROM THE MAY HOUSE BEAUTIFUL

Invaluable!

Portfolio of Small Houses

May <sup>in</sup> House Beautiful

House Beautiful, 10 Terry St., Concord N. H. or  
8 Arlington St. Boston

Members: Enclosed find \$1.00 for 5 months

3.00 " 15 "

4.00 " 24 "



# INDEX TO ADVERTISERS

April, 1931



Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On this page we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee is indicated ■ please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful,' ■ Arlington St., BOSTON.



	PAGE
<b>Automobiles</b>	
Auburn Automobile Co.	411
Chrysler Corp.	399
Pierce-Arrow Motor Car Co.	Back Cover

## Bathroom Fixtures and Equipment

■ Church Mfg. Co., C. F.	405
Crane Co.	408-A
★ Standard Sanitary Mfg. Co. (Div. American Radiator & Standard Sanitary Corp.)	328-A

## Bird Houses

★ Dodson, Inc., Joseph H.	438
---------------------------	-----

## Building Equipment

★ Bostwick-Goodell Co.	402
★ Carbide and Carbon Chemicals Corp., Pyrofax Division	421
★ Carrier-Lyle Corp.	319
★ Chamberlin Metal Weather Strip Co., Inc.	427
Crane Co.	408-A
Detroit Steel Products Co.	409
★ Myers & Bro. Co., F. E.	420
★ Rolscreen Co.	404

## Building Materials

★ American Brass Co.	327
★ American Window Glass Co.	417
★ Celotex Co.	336-B
★ Indiana Limestone Co.	401
★ Insulite Co.	325
Libbey-Owens-Ford Glass Co.	335
★ Portland Cement Ass'n.	403

## China and Glass

Carbone, Inc.	425
Plummer & Co. Ltd., Wm. H.	340

## Clocks

★ General Electric Co.	404-B
------------------------	-------

## Draperies and Fabrics

■ Orinoka Mills.	400
Schumacher & Co., F.	397

## Elevators, Dumb Waiters and Fuel Lifts

★ Inclinator Co. of America.	427
★ Sedgwick Machine Works.	416

## Fireplaces and Equipment

Jackson Co., Wm. H.	320, 321
---------------------	----------

## Floor Coverings

★ Clinton Carpet Co.	421
★ Collins & Aikman Corp.	3rd Cover
Congoleum-Nairn, Inc.	336-A
Mohawk Carpet Mills.	323
★ Olson Rug Co.	422
Whittall Associates Ltd., M. J.	406

## Furniture

■ Charlotte Furniture Co.	418
■ Grand Rapids Bookcase and Chair Co.	424
★ Kensington Mfg. Co.	331
★ Virginia Craftsmen, Inc.	412

## Garden Equipment and Fences

★ American Farm Machine Co.	438
★ Anchor Post Fence Co.	433
★ Coldwell Lawn Mower Co.	433
★ Dubois Fence & Garden Co., Inc.	430
Eastern Tool Mfg. Co.	436
★ Gilson Bolens Mfg. Co.	438
■ Habitant Shops, Inc.	429
■ Hartmann-Sanders.	434
★ Ideal Power Lawn Mower Co.	437
★ Jacobsen Mfg. Co.	435
★ Reeves Co., Robert C.	435
★ Stewart Iron Works Co., Inc.	436
★ White Showers, Inc.	438

## Gifts

Jackson Co., Wm. H.	320, 321
---------------------	----------

## Hardware

Russell & Erwin Mfg. Co.	328-B
★ Sargent & Co.	413

## Health and Hygiene

★ American Society for the Control of Cancer	423
★ Health Extension Bureau	426

## Heating and Equipment

★ Burnham Boiler Corp.	422
★ Hoffman S. & Co., Inc.	415
★ Nelson Corp. Herman	408
Richardson & Boynton Co.	2nd Cover

## Horticulture

★ Aiken, George D.	432
★ Adco.	438
Amherst Nurseries.	438
★ Atkins & Durbrow, Inc.	429
★ Barnes Bros. Nursery Co.	433
■ Bay State Nurseries, Inc.	436
★ Beldt's Aquarium.	438
★ Bobbink & Atkins.	437
★ Burpee Co., W. Atlee.	438
★ Champlain View Gardens.	438
★ Conard-Pyle Co.	434
★ Dreer's.	431
★ Farr Nursery Co.	432
★ Hillside Gardens.	432
Living Tree Guild.	434, 438
★ Mills, F. B.	438
Plantabbs Corp.	432
■ Schling Seedsmen, Inc., Max.	430
★ Stumpp & Walter Co.	435
Tobacco By-Products & Chemical Corp., Inc.	432
★ Tricker, Inc., Wm.	432
★ Wayside Gardens.	437
Wilson, Inc., Andrew.	436

## House Furnishings and Equipment

★ Beard, Inc., Eleanor.	341
★ Floerola Corp.	420
Johnson & Son, S. C.	423
★ Kirsch Co.	426
Kwik Electric Co.	422
★ Schalk Chemical Co.	426

## House Plans

Child, Henry T.	337
Dewsnap, William.	339
Gowing, Frederick H.	339
Stevenson, R. L.	339
Ye Plan Shoppe.	337

## Houses — Sectional

★ Hodgson Co., E. F.	431
----------------------	-----

## Incinerators

★ Kerner Incinerator Co.	423
--------------------------	-----

## Interior Decoration

★ Arts and Decoration Home Study Course	427
-----------------------------------------	-----

## Lamps and Lighting Fixtures

Butler-Kohaus, Inc.	424
Jackson Co., Wm. H.	320, 321

## Paints and Stains

★ Aluminum Co. of America.	404-A
★ Cabot, Inc., Samuel.	414

## Pewter

★ Poole Silver Co.	341
--------------------	-----

## Public Utilities

American Telephone & Telegraph Co.	346
------------------------------------	-----

## Publishers

★ Scribner's Sons, Charles.	418
-----------------------------	-----

## Radiator Cabinets

★ Tuttle & Bailey Mfg. Co., Inc.	410
----------------------------------	-----

## Refrigerators

Frigidaire Corp.	408-B
------------------	-------

## Roofing and Sidewalls

Ludowici-Celadon Co.	348
■ Weatherbest Stained Shingle Co., Inc.	398

## Schools

★ American Landscape School.	334
Boston School of Interior Decoration.	328
★ New York School of Interior Decoration	326
★ White School of Photography, Clarence H.	324

## Silver

★ Gorham Co.	407
■ Towle Silversmiths.	317

## Telephone Service Arrangements

American Telephone & Telegraph Co.	346
------------------------------------	-----

## Travel

★ American Express Co.	343
Bellevue Stratford Hotel.	345
★ German Tourist Information Office.	344

★ London Midland and Scottish Railway.
★ London and North Eastern Railway.
United Hotels.

## Wall Coverings

■ Wallpaper Association.
--------------------------

## Window Shopping and Home Builders

★ American Landscape School.
Barrows & Co., M.
Blind Handicraft.
★ Boston School of Interior Decoration.
Bostwick-Treman, Inc.
Brown, Carol.
★ Burroughs Co., E. E.
Cannon's Shop, Miss.
Carr & Co., Inc., M. W.
Century Furniture Co.
Child, Henry T.
★ Childhood, Inc.
★ Children's Period Furniture, Inc.
★ Colonial Stain Co.
Colortone Furniture Shops, Inc.
Craftsmen's Guild.
★ Cutter Studio.
★ Dale Lighting Fixture Co., Inc.
Davis, Helen.
Dewsnap, William.
★ Diamant & Co., A. L.
■ Erkins Studios.
Fairlamb, Remington P.
★ Fairland Co.
Farm & Garden Shop.
Fell Co., Henry R.
★ Florentine Craftsmen, Inc.
★ Footstep Co., Inc.
★ Foster Brothers.
★ Galloway Pottery.
Gowing, Frederick H.
★ Grenfell Labrador Industries.
★ Grand Central Wicker Shop, Inc.
★ Haas Lincen Shop.
■ Habitant Shops.
Hall, Philip.
Handwork Shop.
Hart, John.
★ Hollywood Studio Stores.
Hooked Rug Shop.
House of Charm.
House of Wedding Presents.
★ Industrial Arts.
■ Jacobs Co., A. H.
★ Jensen Hand-Made Silver, Inc., Georg.
★ Kelly, Lewis P.
★ Leavitt, Robert.
MacDonald, Inc., Flora.
Malcolm's.
Marks, Alice H.
Marsh & Co., James R.
Moul Mfg. Co.
★ Murray, Kathryn.
★ National Foundry.
Nature Studio.
Nesmith, Florence.
New York Exchange for Woman's Work.
★ New York School of Interior Decoration.
★ Old Colony Pewter Makers.
★ Paleschuck, B.
★ Perin's, Ltd.
★ Petri, Pitt.
Pettingell-Andrews Co.
★ Pohlson.
Priscilla Braid Co.
■ Reed Shop, Inc.
Rich & Fisher, Inc.
Rookwood Pottery.
Royal Copenhagen Porcelain, Inc.
★ Sack, I. Cabinet Hardware Co.
Sarti, P.
★ Silverstone, Inc., Adolph.
Somerset Shops.
Stevenson, R. L.
★ Sudbury Brass Goods Co.
Summers & Son, H.
★ Teller's Colonial Hardware.
★ Three New Yorkers.
Treasure Chest.
■ Valentine & Co., H. C.
★ White School of Photography, Clarence.
Wiltbank, Mrs.
★ Wohler, A. E.
Yamanaka & Co.
★ Ye Iron Shoppe.
Ye Plan Shoppe.











# House Beautiful











# H LUCKY BRIDES OF 1931!

Of course you prefer sterling. Of course you picture the perfect table possibly agleam with really lovely silver. And you couldn't have been a happier year to acquire it! Now sterling is priced lower than it has been for years. Even modest budget-planners are deciding that they can afford to postpone sterling, at its present cost. And brides who were going on "just sterling necessities," at first, are finding they can have a finer set for the same expenditure. So, if you've been wistfully visioning your own table not quite as complete as you'd like it—well, you need only visit your jeweler to discover how wonderful and how lucky you are. And it's a good idea to take along a noted relative while you choose the pattern with which it's already harmonious. Your chosen design!

# OW

STERLING SILVER EXCLUSIVELY

Let Emily Post help you plan your wedding! She's written tons of good advice into a fascinating little booklet. Here's the way to get it.

The Towle Silversmiths, Dept. M-5, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name \_\_\_\_\_

Address \_\_\_\_\_

City & State \_\_\_\_\_

My jeweler is \_\_\_\_\_

BRIDAL  
SILVER  
AND  
WEDDING  
CUSTOMS

BY  
EMILY  
POST



### New prices for the patterns shown above!

(Left to right)

Lady Diana, 5 teaspoons	\$ 8.50
Chased Diana, 6 coffee spoons	\$ 6.50
Virginia Carvel, 6 salad forks	\$16.00
Lady Constance, 5 butter spreaders	\$12.50
Louis XIV, 3 bouillon spoons	\$11.50

(above, top)

A serenely beautiful after dinner coffee service matching your Lady Diana flatware. Three pieces, \$200.00.

(above, bottom)

In the Louis XIV pattern

Fruit salad bowl	\$45.00
Tall compote	\$27.00
Sauce bowl, \$15.00—and ladle	\$ 2.75





# Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

MODERN plates do not always mix well with conventionally patterned china, but these plates (Figure 1) imported from England have a charm that is original without being aggressively conspicuous. The coloring, as well as the design, is unusual — a soft gray with the pattern and border in a darker gray and black, which makes a very stunning combination. In fact I cannot imagine a smarter addition to one's china closet than a set of these plates. They are 9" in diameter and cost \$1.00 each, or \$12.00 a dozen, which includes careful packing. Express will be collect. — INDUSTRIAL ARTS SHOP, 65 Beacon Street, Boston.



Fig. 1

ANYONE who has gone through the torments of trying to hold a cocktail glass in one hand, a plate in another, and a cigarette perilously between two fingers in a crowded room, will rejoice to see this cocktail glass and cigarette plate in

Figure 2. Now you can relax and enjoy life comfortably, for the glass fits into a depression at one side of the plate, leaving plenty of



Fig. 2

room for your favorite morsel. This little aid to frayed nerves is very decorative, too, the glass being crystal, with a red and gold rim and a monogram in red; or it may be ordered decorated in blue and gold or green and gold. The glass is  $3\frac{3}{8}$ " high, and the plate  $6\frac{1}{4}$ " in diameter, the set of six, complete, costing \$15.00, express collect. — RICH & FISHER, INC., 14 East 48th Street, N. Y. C.



Fig. 3

HERE, in Figure 3, are two of the most decorative and amusing ceiling-light pulls I have ever seen. They are glass spheres,  $2\frac{1}{4}$ " in diameter, with a lacquered bone disk at top and bottom, and a double black silk cord  $14\frac{1}{2}$ " long. When I first saw one, I supposed of course that the little landscape with which it is decorated — traditional Chinese pagodas and bridges — was painted on the outside, but on closer in-



Fig. 4

spection it proved to be on the inside of the sphere. These light pulls are made in China, and the price is \$3.00, prepaid. — HOUSE OF WEDDING PRESENTS, 21 East 55th Street, N. Y. C.

THIS little article in Figure 4 is a very neat arrangement for transforming an ordinary table into a convenient writing desk. It holds, as you see, a goodly supply of paper as well as an ink bottle and penholder. It would be especially useful in a summer guestroom and is easily carried out to the porch.

It comes in various light colors — pink, blue, green, and lavender — and may also be finished with a maple or mahogany stain. It measures  $5\frac{1}{2}$ " x  $8\frac{3}{4}$ " and costs, without the pen and ink bottle, \$2.75, which includes packing but not express charges, which will be collect. — FARM AND GARDEN SHOP, 39 Newbury Street, Boston.

WHEN I saw the quilt in Figure 5, I thought at once that here was something really luxurious for a little girl's room and, at the same time, well within the bounds of good taste. It is the daintiest thing imaginable, of ever-fast gingham, made and quilted by hand, with the centre in pink, a white border on which are appliquéd roses in two shades of pink, with yellow centres and green leaves, and alternate borders of pink and white. It is  $42\frac{1}{2}$ " x  $54\frac{1}{2}$ ", and the price \$17.50, postpaid. — ELEANOR BEARD, INC., 519 Madison Avenue, N. Y. C.



Fig. 5



# n Invitation to Lounge and Relax

*ITALIAN* in influence, yes . . . but modified and adapted to modern home requirements . . . this carved antique solid Walnut chair and pedestal table exemplify the skillful manner in which Kittinger craftsmen blend the beauty of the Renaissance with the practical and comfortable.

Almost every period in the history of fine furniture-making is represented in the 700 Kittinger pieces that are carved and fashioned from solid woods exclusively . . . Walnut, Mahogany, Oak and Maple.

Kittinger production methods bring many of these distinctive pieces within the reach even of modest incomes.

A copy of an interesting and helpful book on furniture arrangement and decoration will be mailed to you for the asking . . . Address Kittinger Company, 1883 Elmwood Ave., Buffalo, N. Y. . . or may be secured by calling at any of our showrooms.

Kittinger Distinctive Furniture is sold by leading dealers and decorators everywhere.

will receive a cordial welcome  
at any of our showrooms.

*Buffalo*  
At Factory  
1883 N. Elmwood Ave.  
*New York City*  
385 Madison Ave.  
*Chicago*  
455 East Erie Street  
*Los Angeles*  
At Factory  
1500 S. Goodrich Blvd.



Reception Room in our Factory Showroom  
Los Angeles, California



# KITTINGER

*Distinctive Furniture*

© 1931, Kittinger Company



# Important contributions to the

Wealth, alone, cannot create an atmosphere of distinction. ~ Costly appointments do not assure luxurious and harmonious surroundings. ~ To achieve that perfect union of comfort, luxury and beauty, which is the ideal of good taste, fixtures, fittings and furnishings must, in themselves, possess inherent quality—fundamental fineness of material, design and workmanship. ~ Inspired and guided by this principle, the Wm. H. Jackson Company has become an important factor in creating that atmosphere of distinction which marks America's finest homes. ~ This famous organization of artists and artisans—established in 1827—offers you a service which includes both the *creation* and *importation* of important art objects in *metal* and *stone*; and covers many phases and fields of decorative achievement. ~ Should you desire a Fireplace Ensemble of a specific period the Wm. H. Jackson Company stands ready to serve you, either with rare and original antiques, or authentic modern reproductions of unrivaled quality and beauty. ~ If you are in quest of Andirons, Fire Sets, Tables, Lamps and similar



objects of art and utility in that immortal metal, *bronze*, you will delight in the supremely beautiful pieces designed and executed by Jackson. ~ If you seek for your home the luxury and economy of Bronze or Aluminum Casement Windows, Wrought Iron Gates, or Decorative Grilles you will discover that the Wm. H. Jackson Company also produces Architectural Metal Work—cast and modeled with *sculptural precision* which has made our Foundries famous throughout the land. Even the gardens and grounds of your home may gain added distinction and beauty through the services of this famous House. ~ Jackson's importations include antique Well-Heads, Fountains, Columns, Benches and other fine examples of Stone and Marble Garden Furniture. ~ Until recently the Wm. H. Jackson Company's exclusive creations and importations have been obtainable only through the Jackson Galleries in New York and Chicago. ~ Now, however, Jackson Products may also be obtained in other leading cities through prominent establishments listed below.

## Exclusive Representatives of the Wm. H. Jackson Company

Baltimore  
J. G. VALIANT COMPANY  
~  
Boston  
PETTINGELL-ANDREWS COMPANY  
~  
Cincinnati  
THE A. B. CLOSSON JR. COMPANY  
~  
Cleveland  
THE STERLING & WELCH COMPANY  
~  
Dayton  
THE A. B. CLOSSON JR. COMPANY  
~  
Denver  
DENVER DRY GOODS COMPANY

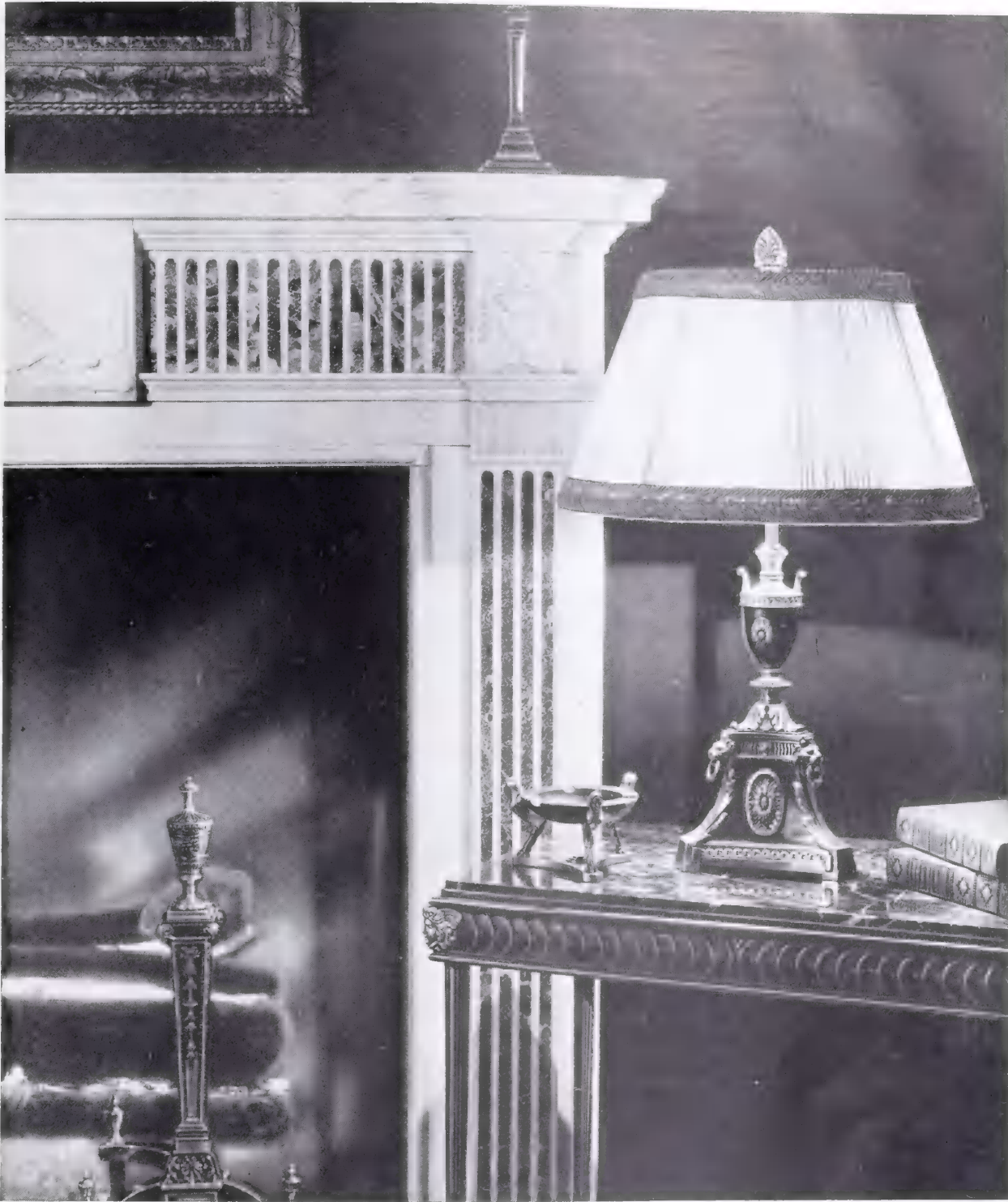
Detroit  
THE MARTIN-GIBSON COMPANY  
~  
Philadelphia  
J. G. VALIANT COMPANY  
~  
Pittsburgh  
BEAUX ARTS  
~  
Providence  
TILDEN-THURBER COMPANY  
~  
St. Louis  
SCRUGGS-VANDERVOORT-BARNEY  
~  
Washington  
J. G. VALIANT COMPANY

# Wm. H.

ESTABLISHED 1827 OVER



# Beauty and luxury of your home



Ensemble grouping of Jackson Products, indicating the luxurious atmosphere of livableness and loveliness which may be achieved with these decorative masterpieces. The group consists of: an Antique Mantel of the Adam Period in beautiful Half-Statuary Marble with Inlays of Vert Antique... \$1900; Silver Plated Andirons in a design adapted from Adam motifs... \$180 the pair; XVII Century English Candlesticks of that rare metal, Paktong... \$150 the pair; a highly decorative Metal Table finished in Bronze and Gold with a top of exquisite Suprema Renfrews Marble... \$250; a Bronze and Gold Lamp in a beautiful design which reflects the Adam influence... \$180 without shade; and an Ash Receiver of Empire styling also finished in Bronze and Gold... \$26.

# JACKSON COMPANY

2 West 47th Street, New York

318 No. Michigan Ave., Chicago

HUNDRED YEARS OF SERVICE



# Window Shopping

COPPER...PEWTER...IRON...

Unusual!



No. HC774 — Your flowers will feel very much at home in this copper two-lipped jug with its movable handle. It may also be used as a water pitcher, as the inside is pewter lined making it absolutely safe to use. This Russian jug is 7" high and has a capacity of two quarts. Express collect.....\$4.50

**B. PALESCHUCK**

"The House of Metal Ware"  
22 Allen Street New York City  
Send for catalog H 36

The House of Wedding Presents



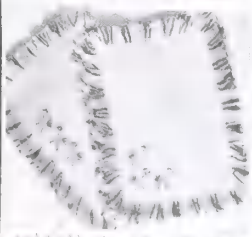
Quaint little Lamp Glass Bottle with full-rigged ship inside; made by an expert and sails correctly set.

Without Shade \$22

Pinch Bottle Lamp also obtainable

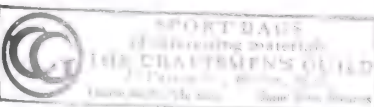
21 EAST 55th ST. NEW YORK

NEW COCKTAIL NAPKINS



For the Bridal Shower Gift or Bright Touch to Your Own Parties. Pure Linen. Hand-Embroidered and Hand-Knotted Fringe. Peaches, Apples, etc.

HAAS LINEN SHOP  
84 North Avenue  
New Rochelle, N. Y.



WHEN I saw the Scottie in Figure 6, standing sturdily against a heavy door, I felt that I had made a real find, for although in my daily travels I find doorstops to right of me, doorstops to left of me, etc., etc., I find very few honestly to recommend. This one, however, would grace any room, for it is a true and appealing portrait of somebody's favorite Scottie, made of iron heavy enough to hold a door against the most persistent



Fig. 6

wind that blows. The little dog stands 13" high and the base on which he rests is 11" wide. He costs \$15.00, express collect, and if you like him well enough he may be ordered in pairs, with a bar 20" long, to be used as andirons. These cost \$35.00 the pair, express collect. — BOSTWICK & TREMAN, INC., 694 Madison Avenue, N. Y. C.

HERE (Figure 7) is something new and delightful in wall-bracket shades — scenes of the French

and Italian countryside, with the most surprising illusion of soft Southern twilight, for when you switch on the electricity, the windows in the old buildings light up! The explanation is that the

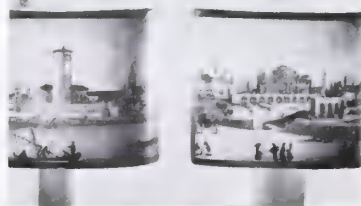


Fig. 7

shades are of parchment paper, covered with reproductions of old French prints, and the clever artist has skillfully cut out each tiny window with a razor blade so that the light shines through the parchment paper. The shades, which are for a single light, are bound in gold, and the whole then varnished so that they are washable; they are 4" x 6", and the price \$3.50 each, postpaid. — MARY CAMPBELL STUDIO, 18 Clinton Street, Brooklyn, New York.



Fig. 8

POTTERY and pewter, it has always seemed to me, have a natural affinity; they 'get along well' together in the same room, for the



THE PEASANT

In simple vein, THE PEASANT bedroom suite, charming as its provincial prototype, is suitable for the house or apartment wishing to accentuate its quaintness. Adorable open-end beds and companion pieces in a variety of color blendings with antiqued finish make it truly personal

## A TONE POEM

In grays or sepias is the ITALIAN LANDSCAPE a scenic wall paper by Zuber & Cie, Alsace. What tranquil beauty lies in the lazy stream, and the shadowy grace of the trees that nod over a marble colonnade. A superb background for the beauty of rare furnishings.

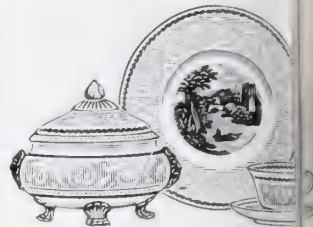
## A LOVELY GARDEN

In the south of France inspired THE CAPUCINE a chintz by Paul Dumas, Paris. Just as a charming lady might arrange them in a basket are poppies, larkspur, snapdragons in bouquet colors. On luscious backgrounds of peach, fawn, aquamarine, azure and noir.

Illustrations upon request. Can be ordered through your local Decorator or direct from

**A. L. DIAMENT & CO.**

Importers, Jobbers and Retailers of Interior Furnishings  
101 & 119 Park Ave., New York 1515 Walnut St., Philadelphia  
American and Canadian Agents for ZUBER & CIE, ALSACE, and PAUL DUMAS, PARIS



## Wedgwood Patricia

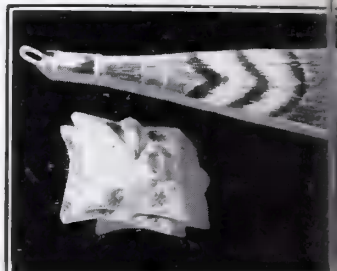
The luxury and refinement of a charming home are paralleled by Wedgwood dinnerware. Ivory embossed with a laurel leaf border. Old castle scene center, both in Mallet color. Carried in open stock.

Dinner plates..... doz. \$10.00  
Tea cups and saucers..... doz. 20.00

INDIVIDUAL PRICES ON REQUEST

Mail orders receive prompt and careful attention

**RICH & FISHER, INC.**  
14 EAST 48th ST., Near 5th Ave.  
NEW YORK, N. Y.



## MAIL ORDER

**HEARTH BROOM** made of heather straw. Adds a touch of color to the fireplace. Standard design in combination of red, blue, yellow and black. Or you may choose a one solid color..... \$3.00

**BOUDOIR PILLOWS**, downy as Dresden silk, standard blue and pink design piped and tied with plain ribbon. No extra charge for special colors. Lovely graduation or wedding gift. Per pair..... \$7.00

## NEW YORK EXCHANGE FOR WOMAN'S WEAR

541 Madison Avenue New York



## FOR HIM

A HAND-MADE shoe bag in brown linen, in tan, to hold six shoes more. With three \$4.00 postpaid, each additional interior shoe bags to make \$3.50 a pair

**JEANNE P. HODGMAN**  
689 Madison Avenue New York

## LET US FURNISH

your Colonial House with correct hardware in hand-wrought iron. Antiques stored and reproduced. Send for Brochure  
**Teller's Colonial Hardware**  
280 Wall Street, Kingston, N. Y.



# WISE SPENDING

*Prevents Leaks . . . such as this . .*

THE TRULY ECONOMICAL house is one that costs the *least* to live in. Such a house can be built only of the most durable materials. Trying to save money in first cost and thereby taking a chance with rustable metal has cost homeowners untold millions of dollars.

For example, consider gutters, rain-pipes, valleys and downspouts. How *well* they will protect the house from ice and snow depends on the metal of which they are made. Metals that rust require repair or replacement usually in seven years, in spite of frequent painting. Anaconda Copper, which *cannot* rust, lasts indefinitely and saves this upkeep expense.

Owners of homes protected with Anaconda Copper realize the upkeep-savings resulting from its use. These savings have been definitely established by a national investigation which shows that copper sheet metal *saves* an average of \$24 a year in the usual size of gutters. . . definite proof that it pays to install copper. Let metal contractors obtain from leading manufacturers gutters and rain-pipes bearing the Anaconda mark and the words "Standard 16 oz." . . an indication worth looking for.

Full information on Anaconda metals is given in illustrated booklet, "Copper, Brass and Bronze in the Home." For a free copy address The American Copper Company, General Offices: Waterbury, Conn.



*Sheet Metal Work of*  
**ANACONDA COPPER**

CAN'T RUST **ANACONDA** SAVES MONEY  
from mine to consumer

GUTTERS • RAIN-PIPES • ROOF FLASHINGS AND VALLEYS



# Window Shopping

## FOR FLOWERS



Metal flower holders in all manner of interesting shapes and sizes, 30c to \$1.50 each Red handled garden shears with teeth for cutting thick stems, \$2.00 the pair; plain, \$1.50.

**YAMANAKA & CO.**  
680 FIFTH AVENUE — NEW YORK  
CHICAGO WASHINGTON BOSTON

## INTRODUCTORY SALE of Imported "RUMPLE PROOF" SPREADS



**FINEST WHITE DIMITY OF AMPLE LENGTH TO COVER BOLSTER**  
Size 72 x 100 (Monogram Included) \$5.50  
Double size \$1.00 extra

Monograms may be ordered in all solid colors — two tones of any color or white letters outlined with any color. In ordering, print initials and underline letter to be used in center of Monograms, as RPE.

Shipped anywhere in U. S. and possessions free of charge

**REMINGTON P. FAIRLAMB, INC.**  
FINE LINENS AND LACES — EXCLUSIVE STYLES  
717 Madison Avenue New York

## Unusual Gifts from the Labrador

Hooked rugs of superlative quality. Unusual toys and Northern ivory carvings. The famous Labrador Dickie, an ideal sport garment perfected by Sir Wilfred Grenfell. Woven articles from Northern looms. A complete collection of books by Sir Wilfred Grenfell.

Illustrated catalogue sent on request

**GRENFELL LABRADOR INDUSTRIES**  
425 Madison Ave., New York City  
Philadelphia Shop:  
1631 Locust St., Philadelphia, Pa.

## INTERIOR DECORATION TRAVEL COURSES

Sailings, June 20 and 27  
A delightful and constructive vacation for families and groups of friends.  
Participants traveling to sun and interesting scenes. 18 days of instruction in art, literature, and general culture.  
England France Italy  
Hawaii Australia and Japan  
**BOSTON SCHOOL OF INTERIOR DECORATION**  
140 Newbury Street, Boston, Massachusetts

soft colors of one are enhanced by the gleam of the other. Perhaps that is the reason for the peculiar charm of the dish shown in Figure 8, which is made of glazed pottery, with a cover of dull-finished pewter. The dish photographed is in a lovely Egyptian blue, shot with jade green, but it may be had also in a creamy ivory. It is 6 $\frac{3}{8}$ " in diameter and 2 $\frac{1}{8}$ " deep, and its uses are legion — it is just the right size for candies or cigarettes, and used in pairs would be the very thing for butter and cheese, served with crackers. The price is attractive, too — \$7.50, prepaid. — **WALTER WESP, 542 Fifth Avenue, N. Y. C.**

THE great revival of interest in Victorian furniture and decoration has brought decalcomania to the front once more. Janet Hurter, the mural painter, has been so fascinated by it that she has made some lovely things, two of which, dishes for nuts or bonbons, are shown in Figure 9. These are of imported glass, in white or in luscious pastel shades such as turquoise blue, leaf-green, *café au lait*, lilac, shell-pink, lined with contrasting pastel shades. On one



Fig. 9

side of the dish is the figure of a horse, an elk, a lion, or a tiger, and on the other a nosegay or garland of flowers in true Victorian colors, with the base of the dish and the delicate handles in the clear glass. These charming dishes are 4" high and 4 $\frac{1}{2}$ " around, and cost \$5.00 each, postpaid. — **JANET HURTER, 128 East 10th Street, N. Y. C.**

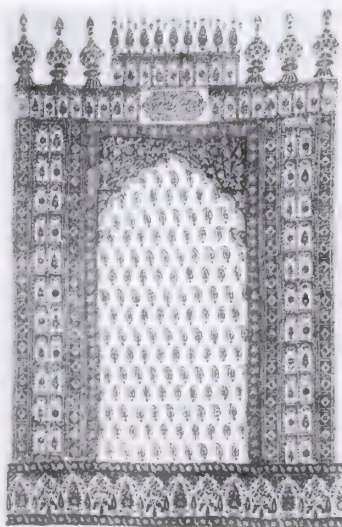
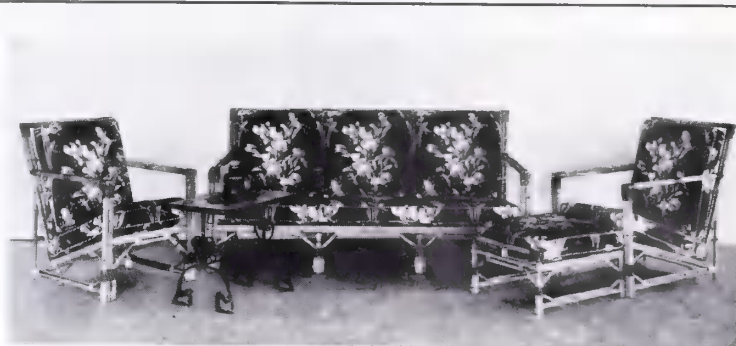


Fig. 10

IN the early days in this country, the captains of clipper ships brought back across the Seven Seas many lovely things from the Orient, and among the most prized gifts for the wives and sweethearts at home were shawls and fabrics from the East. And so in one of our modern rooms, furnished in Early American pieces, nothing is more appropriate than a panel or bedspread of Persian hand-blocked homespun. The bedspread in Figure 10 is a characteristic example of



## Genuine Reed and Rattan Furniture

We are constantly furnishing Prominent Homes, Hotels, Clubs, and Yachts with the Most Distinctive Reed and Rattan Furniture.

WEATHERPROOF FURNITURE FOR THE OUTDOORS

New Catalogue of Reed Furniture sent for 25c

Specialists  
in Sun-Parlor  
Furnishings

**The REED SHOP, Inc.**  
117 EAST 57th STREET, NEW YORK

Imported  
Decorative  
Fabrics



Glass Top Tea Table  
with five  
individual serving tables

**ANTIQUES**  
Interior Decoration

**BOSTWICK-TREMAN, Inc.**  
694 Madison Avenue  
New York City



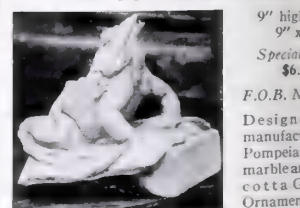
**HABITANT**  
America's Pioneer Furniture  
**STONINGTON CHAIR**

Habitant craftsmen have retained the characteristics of the original Stonington chair, hand-made reproduction. Northern White hand-rubbed to a soft Early American finish. Attractive for lodge, terrace, or No. 3311, \$18; No. 3311-R with rockers, including delivery east of Rockies.

Send 10c postage for full catalog of Habitant Furniture

**HABITANT SHOPS**  
Incorporated  
802 Jefferson Street, Bay City, Mich.

## FOUNTAIN FRO IN POMPEIAN STONE



Antique and Modern hand-wrought  
Lanterns, Wells, Flower-Holders, Torches

**P. SARTI**

119 East 34th Street New York

**VAUGHAN**  
PIEWTEAR  
A  
QUALITY PRODUCT  
SEND TO TAUNTON MASS FOR CATALOG

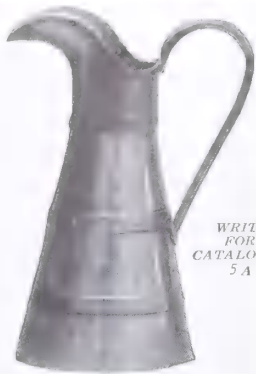


announces the most important discovery  
in the history of sterling silver . . .

(TRADE MARK)



# Window Shopping

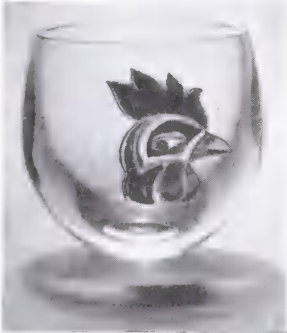


WRITE  
FOR  
CATALOGUE  
5A

Reminiscent of old world ties is this Russian pitcher jug. Comes in genuine 21-gauge hammered solid brass with copper bands, also in copper with brass bands, 9" high. One quart capacity for \$3.50. Also 12" high, two quart capacity for \$4.50. Prepaid.

**ADOLPH SILVERSTONE, Inc.**  
Established 1898  
21 Allen Street New York City

the non-tip, cock-eyed cocktail

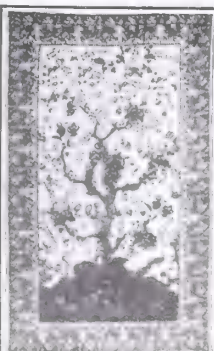


look at him in any way—this cock's eye will follow you! vivid enamel colors on very heavy, sparkling crystal, 18.00 dozen.

at fine shops or direct  
have you our catalog?



**pitt petri, importer**  
incorporated  
378 Delaware Ave., Buffalo, N. Y.



For Those  
Cool  
Summer  
Nights

A quilted light-weight wool filled coverlet of hand-blocked India Print. Diamond patterned quilting, cream lining. Measures 68" x 103". \$12.50 postpaid.

Dept. B

**HOUSE OF CHARM**  
79 Madison Avenue New York City

**Pewter**

RARE...  
Old Colony Pewter Makers

this ancient art, and in it are the lovely soft colors—blue, green, rust, yellow, and mauve—which are found in the finest Persian rugs. These bedspreads, which are all blocked by hand with wooden blocks, are made in Persia to-day by the same methods that have been in use since the seventeenth century. They are two yards by three and, since they are made by hand, no two designs are exactly alike. The price is \$13.50, postpaid. — HELEN BEATTY PAELIAN, 607 Fifth Avenue, N. Y. C.



Fig. 11

THE unique feature of this little 'punkin pine' table (Figure 11) is its 'bread-board' top which is made of one wide board originally part of the wainscoting of an old New England house. This trestle type of table is particularly sturdy and its soft rubbed finish does not show white marks when scratched, so that misuse merely adds to its convincing appearance of old age. It measures 17½" x 27" and stands 20" high. The cost, which includes careful crating, is \$17.50. Express charges collect. — SWINGING BASKET, Chatham, Cape Cod, Massachusetts.

FROM a little shop which makes the most ingenious and lovely things imaginable comes this garden basket (Figure 12) which looks as feminine and decorative as possible, and is, at the same time, of sturdy practicality. It is made of enamel cloth with bright-colored garden flowers on a cream background, or green flowers on a cream background, and the lining is enamel cloth in a shade of leaf green. This cloth is a super oil-cloth, which sheds moisture, so that the basket may be wiped off after a pilgrimage through a garden wet with dew, and hung up to be fresh as new when used again. The bottom of the basket is stiffened to hold the flowers when cut, and the sides are flexible so that the basket opens out flat when placed on the ground. It is 19½" long, 9" wide, and 14" deep, and it comes with small scissors attached by a tape. The price is very moderate—\$4.50, postpaid. — JEANNE P. HODGMAN, 689 Madison Avenue, N. Y. C.



Fig. 12



Established  
1810

for Garden, Sun  
Room or Interior—

Choose from the hundreds of Galloway productions; Jars, Bird Baths, Sun Dials, Benches, etc. Executed in high-fired enduring Terra Cotta with understanding and craftsmanship; the result of a century's experience.

Catalog  
upon request

**GALLOWAY POTTERY**

3220 Walnut Street, Philadelphia, Pa.

CHINESE RATTAN FUR



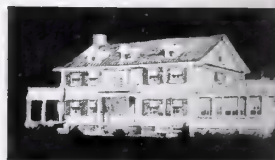
PEACOCK CHAIR

59" high, seat diameter 20". \$48 express. Catalogue including many other designs on request.

**Gunn & Hatchford**

ORIENTAL IMPORTER  
323 FIFTH AVENUE, NEW YORK

• PLANS



Call and examine plans, priorities, estimates of 54 fine houses contained in Mr. Child's 21 BOOKS "Stucco Houses" "Colonial Houses" Examine these books and many sketches of other delightful houses without obligation.

**HENRY T. CH**

Registered Architect • Roc  
280 Madison Ave., at 40th St., N. Y.



SUMMER HELPS FROM ENG Dish with Sheffield Cover for Caviar — \$45.00. Iced Drink Pitcher—(3 pts. 4 pts. \$16.50). Both of glass with separate compartment for ice.

**ALICE H. MARKS**

19 East 52nd Street



Gifts for the New

Dainty hand-made d long and short, \$1.75 Gertrudes, \$1.25 up made Bonnets, \$1.75

Postpaid in U. S.

**MISS CANNON'S SH**  
20 Brattle Street Cambridge





## *Lovely* **WALLPAPERS** *grace her new home*

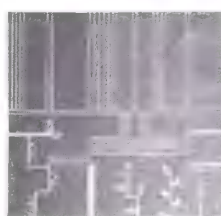
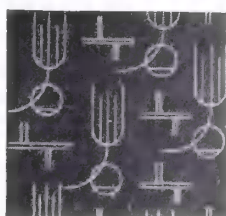
first house... where a new life is to  
mmenced... where old friends are  
proudly welcomed... new ones en-  
ned... of course it must be right.  
the walls you will find lovely wall-  
s. For today wallpaper is smart...  
date... fashionable. Its gay patterns,

its graceful designs make walls daringly  
modern or gaily chic... add to the gayety  
of your rooms, or tone down their inso-  
lence to a classic dignity. Today there are  
many wallpapers, each with its own dis-  
tinctive effect on the appearance of your  
rooms. To help you, therefore, The Wall-

paper Association has published a hand-  
book. This tells you almost everything  
you want to know about decorating with  
wallpaper. It will come to you upon request  
and with it you obtain the right to free  
advice at all times on your individual  
decorating problems. Address Dept. F-2.

## **The WALLPAPER Association**

10 EAST 40th STREET, NEW YORK





# Window Shopping



## Springtime "Special"

Your country home deserves one of these adorable metal name plates. Choice of a cheery Blue Jay, a Pine Warbler, or a jaunty Magpie. Brilliant natural colors. Name plate measures 3"x11". . . . . \$1

Send for Catalogue B-5

Delivery prepaid within 100 miles.  
To points beyond, charges collect.

## three new yorkers

145 East 57th St.  
New York, N. Y.



Now a division of Hammacher, Schlemmer

## VIRGIN of GUADALUPE Bottle Fashioned in

MEXICAN  
BLOWN  
GLASSWARE

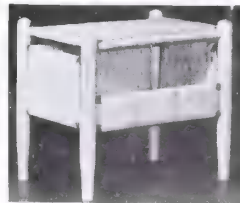
by pious native artisans of Mexico. This is one of the many authentic old designs employed by the Mexican Glassblower and is priced at four dollars. Our new illustrated booklet pictures for you the finest examples of this old art. Mailed to you upon request.

## OLD MEXICO SHOP

Santa Fe

New Mexico

## HAND MADE COLONIAL CHAIRS AND NOVELTIES



This Serviceable Combination Magazine Rack and Seat in Maple or Ash  
18" high  
Unpainted  
\$7 express collect

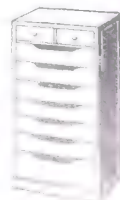
One of many distinctive hand-made pieces shown in catalog sent on request

**PIPPIN, Inc.** North Carolina  
Established 1750  
Fifth Generation of chair maker in this locality

## DOUBLES the CLOSET SIZE

Specialists in  
Space-Saving Equipment  
for home and hotel

**PHILIP HALL**  
28 E. 38th St.  
New York



I CAN vouch for the newness of this wall bracket (Figure 13), as I saw the first one of this design being wrought at the iron works and was at once struck by its graceful outline and practical arrangement. It is here shown with three swinging arms which can be adjusted to any angle you wish, and two more may be inserted if desired. The



Fig. 13

back plate measures 19" high by 10" wide and, as shown with three arms and pots, costs \$8.80 complete, postpaid. The pots are hand tinted in any desired color and measure 2 3/4" high and 3 1/4" in diameter. Larger holders and pots and extra arms may be ordered at slight additional expense. — YER IRON SHOPPE, 250 Boylston Street, Boston.

I FOUND in a shop the other day a little lamp (Figure 14) which I pounced on the moment I saw it, thinking it to be a little old-fashioned oil lamp. It was not

old, however, being a modern reproduction of blue glass and white china, painted by hand with tiny bouquets of rosebuds, bachelor's-buttons, and ferns, with the base of clear glass. And, to my further delight, a shade had been made for it which was perfect in shape, color, and decoration, made of parchment bound top and bottom in blue to match the color of the glass. Inside, the shade is painted shell-pink, which gives a charming effect when the lamp is lit. These little lamps may be ordered also in amethyst, green, or peach, with the shades bound to match. The lamp, which costs \$10.00, express collect, stands 10" high, without the bulb; the base is 4 1/2" in diameter, and the shade is 6" tall, costing \$5.00, express collect. — MARION H. MILLIZEN, INC., 9 East 46th Street, N. Y. C.



Fig. 14

## Colonial Coverlets

Prices Greatly Reduced

Hand Tied Canopies  
Valances, Hooked Rugs

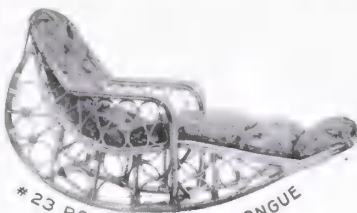


Authentic reproductions of old designs woven in the mountains of Virginia. COLONIAL WING CHAIRS, "CROW'S NEST" TABLES.

Write for free booklet giving histories of the old designs.

**LAURA H. B. COPENHAVER**  
"Rosemont" Marion, Virginia

## SUN PARLOR, YACHT, TERRACE and GARDEN FURNITURE



Some of our installations: The New Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

FREE ILLUSTRATED CATALOG

**Grand Central Wicker Shop Inc.**  
217 East 42 St. New York

## INTERIOR DECORATION

SIX WEEKS  
PRACTICAL  
TRAINING COURSE

Authoritative training in selection and assembling period and modern furniture, color schemes, drapery, lamp shades, wall treatments

Faculty of leading decorators  
Personal assistance through  
Cultural or Professional Council

**Resident Day Classes**  
start July 6th - Send for Catalog

**Home Study Course**  
starts at once - Send for Catalog

**NEW YORK SCHOOL OF  
INTERIOR DECORATION**

578 Madison Avenue, New York



## FLOWER PLATES

Bright Yellow border with flowers in natural colors. 9" size \$15.00 a dozen; 6" size \$8.00 a dozen. Prices on other sizes and complete sets on request. Expressage Collect.

**MRS. WILT BANK**

764 Madison Avenue, New York

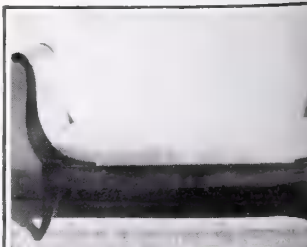
## This handsome Wrought Iron Gate



Will add distinction and dignity to your property—\$1000

Catalogue on Request

**Enterprise Iron & Wire Fence**  
1100 East 24th Street Indianapolis



## EMPIRE NURSERY SOFA

An authentic reproduction in maple, walnut, fruit woods of a size suitable for the nursery room. Child's bed and diminutive chair match. The work of European hand craftsmen.

**Children's Period Furniture, Inc.**  
221 East 38th Street  
New York City



# Window Shopping



## ROCKWOOD

A brown and blue glaze this artist-made individual piece is one of many in the line to be had at the following exclusive representatives: Tiffany and Co., New York City; B. Altman and Co., New York City; Frederick Loeser and Co., Brooklyn; Straubridge and Clothier, Philadelphia; Marshall Field and Co., Chicago. A store of similar quality represents every city. We invite your direct order.

ROCKWOOD POTTERY  
CINCINNATI

## ST GUILDED REPRODUCTION

of Your  
**FAMILY PORTRAITS**  
By a new and beautiful process your cherished old daguerreotypes, tintypes and miniatures, even though faded or damaged, may be reproduced without that 'copied' look. Such reproductions make gifts of priceless worth to members of your family.

Studio of Kathleen Dougan  
Village at 1829 Spruce Street  
in Berkeley, California

## Garden Furniture

Pompeian Stone  
Lead  
Terra Cotta  
Marble

Illustrated Catalog  
Sent for 10c

The  
**ERKINS  
STUDIOS**

ington Ave., at 35th St., New York

## TRY AND URBAN HOUSES'

Book of  
45 Designs  
and Plans  
160 Illustrations  
Price \$2.50  
Postpaid

English, Stucco and other styles of  
ture. Dimensions, general specifications  
ical valuable information for the Home  
houses costing from \$12,000 to \$50,000  
Special and detailed plan service.  
Erection supervision  
**AM DEWSNAP Architect**  
307 Fifth Avenue, New York

## LARENCE H. WHITE DL OF PHOTOGRAPHY

Classes offering training for artistic pho-  
graphy. Catalogue. Mrs. Clarence H. White,  
r. 460 West 144th St., New York.

THE desk set in Figure 15 is just the right size for a small desk and is adorned with the figure of one of the best playmates a child ever had. The whole set is made of wood, painted a delicate beige, with decorations in lacquer red, although it may be

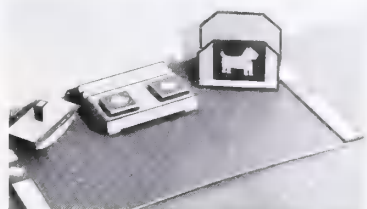


Fig. 15

ordered in any color scheme you choose. The desk pad has sides of wood, and is 13" x 12"; the inkwell, which has two containers, is 5" x 6 1/2", and there is also a small curved blotter which helps to make first correspondence neat. The set, complete, costs \$8.75, postpaid. — CHILDHOOD, INC., 32 East 65th Street, N. Y. C.

IN the Royal Copenhagen Porcelain Shop I saw a flower bowl (Figure 16) which would be arresting in itself even if it did n't bear a famous name. It is underglazed porcelain



Fig. 16

in a lovely mauve-gray which melts into white, and is decorated with a waterlily on one side and a dragon fly on the other. Other bowls of the same size and shape may be had with different flower designs. The bowl is 6" high, and the width of the mouth is 4". It costs \$20.00, which includes the cost of sending. — ROYAL COPENHAGEN PORCELAIN, 155 West 57th Street, N. Y. C.

THIS quaint copy of an old-fashioned carpet bag (Figure 17) will make an ideal receptacle for your summer needle-point or knitting,



Fig. 17

and there is a little padlock and key with which to lock up its contents. You may have it either in the Godey print illustrated here or in a Salem or Fortuny print, and you may choose the predominating color. The bag is beautifully made and lined and has little cut-crystal buttons for feet. In size it measures 15" x 12" and costs \$15.75, express prepaid. — THE CRAFTSMEN'S GUILD, 15 Fayette Street, Boston.



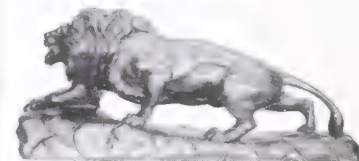
## COLONIAL SPREADS

\$4.50 - Specially Priced - \$5.00

Old fashioned looking bedspreads for modern Colonial rooms are not the easiest to find. We here in old Salem chose this design because it is so charming. The little houses, trees and fences are so very natural and cheery and will lend charm to any room. Isn't this just what you've been looking for—and wouldn't a bride be pleased with one, too?

Finest cotton—old quilted effect—guaranteed fast colors. Soft shades on white.  
□ Green □ Rose □ Blue. Sent prepaid.  
□ Single 72x108 4.50 □ Double 80x108 5.00  
Daniel Low & Co., 102 Essex St., Salem, Mass.

Check size and color and mail ad with address and remittance. Money refunded if not pleased.



**GENUINE** hand carved solid mahogany lion, beautifully finished. Made by expert carvers trained in the shops of Danzig. You will be proud to own one and display it on your radio cabinet, mantel or some other fitting place.

Is 4" wide, 18" long, 8" high, net weight 5 lbs.

Price \$25.00 each

Express prepaid to U. S. points.  
Send check or money order.

**THE WOOD-ART COMPANY**

Box 22 Dubuque, Iowa  
Folder showing other animals and figures will be ready by June

## QUAINT DOORSTOP



169  
Weight 7 lbs.  
\$1.50  
Express and Collect

One of our Undecorated Ornamental Iron Castings, sent with complete instructions for painting.

Send for catalog showing 200 beautiful designs in Door Knockers, Door Stops, Andirons, Sundials, etc.

**TROY NICKEL WORKS**

Dept. A Albany, N. Y.  
Formerly Albany Foundry Co.



## OKAME WOOD

The natural wood surfaced wall hanging  
The newest and most interesting wall decoration

**F. C. DAVIDGE & CO., LIMITED**

1 Wellington St. W. Toronto, Ontario

Samples sent on request

## SCHOOL OF HORTICULTURE

FOR WOMEN

FLORICULTURE, LANDSCAPE DESIGN,  
FRUIT GROWING, POULTRY, ETC.

Two-year Diploma Course begins September 15.

Excellent positions open to graduates.  
Short Summer Course, August 1 to 29.

Address: The Director, Box B, Ambler, Pa.



# Window Shopping



## This Fine Pewter Sugar and Cream Set Only \$4.00

You will be proud of the beauty and utility of this Carr Craft Sugar and Cream Set — whether it be afternoon tea, or formal dinner. . . .

Gracefully fashioned of cool, low-lustre pewter — this delightful set represents the unusual value so characteristic of all Carr Craft products. It consists of sugar bowl and creamer, fitted into an indented tray that prevents their slipping.

The distinctive simplicity of design and finish makes this set ideal as a gift — or for your own home. Ask for it at your favorite shop — or order direct, enclosing check or money order.

M. W. CARR & COMPANY, INC.  
Dept. H-5, West Somerville, Mass.

★ **Carr Craft** ★  
GIFTS OF CHARACTER IN METAL

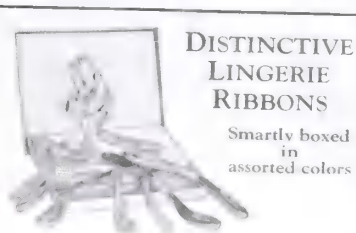
## SOLID PEWTER SCONCE

An early Colonial design in polished finish. Height 10", width 5", projection 3". Wired, pull chain control.

\$10.00 complete  
postpaid.



PETTINGELL-ANDREWS CO.  
DESIGNERS—MAKERS—IMPORTERS  
STUDIOS, 378 STUART ST., BOSTON



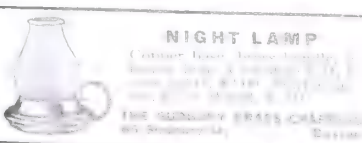
## DISTINCTIVE LINGERIE RIBBONS

Smartly boxed  
in  
assorted colors

Unusual gift — Very handy for travel — Useful in the home — Exceptional value. Check with order.

Postage prepaid in U.S.A., \$1.00

PRISCILLA BRAID COMPANY  
Dept. H. B., P.O. Box 173, Central Falls, R. I.



## NIGHT LAMP

Continental design, American made

Patented design, a modern touch

Price, \$1.00

THE LUMINOUS BRASS CO.

I HAVE a particular fondness for ruby glass, so when I saw the bowl in Figure 18 I could n't resist it. It is an amazing reproduction of old Bohemian ruby glass, with the char-



Fig. 18

acteristic design of the grapes and the vine finely engraved by hand. It is 10" in diameter and 5" deep, and could be used for either flowers or fruit. And the price is interesting, too — \$14.00, express collect.

— PERIOD ART SHOPPE, 19 West 24th Street, N. Y. C.

SHOWN in Figure 19 are three pieces of some of the most delectable new china I have come



Fig. 19

across this season. This is Crown Ducal Gainsborough, in a warm ivory; the plates are very smart, being square instead of round, and in the centre of each is a nosegay in natural colors of old-fashioned flowers. On the rim of the plate is an embossed garland of flowers. The cups have the same embossed garland on the outside, and inside is a smaller nosegay of the same flowers, with the embossed garland repeated on the saucer. This pattern is used throughout a complete dinner service as well. The plates shown are 8½" square and cost \$12.00 the dozen, express collect, and the cups, 3½" in diameter, the saucers, 5¼" in diameter, are the same price. — WESTCHESTER GIFT SHOP, 610 Main Street, New Rochelle, New York.



Fig. 20

HERE in Figure 20 is a lamp which will solve the problem of what to give at least one June bride. The base of the lamp is of Lenox pot-

THIS wall bracket for ivy or other small plant is of hand wrought iron (not pressed steel). Its graceful, convolute design ex-



emplifies the effects possible with this rugged metal. Adds a decorative touch, indoors or out, wherever a bare spot exists. Black finish, 17" x 7½" with 3" ring, \$3.75

postpaid. May be had in right and left facing pairs. Pot. 65c extra.

Write for Folder of Other Items  
It's Thrifty to Shop by Mail

## Ye Iron Shoppe

Owned and Operated by E. T. Ryan Iron Works, Inc.  
250 Boylston St., Boston, Mass.



## ACCESSORIES EXPRESS

### YOUR INDIVIDUALITY

Consider our attractively framed Colonial Portrait in color as a means of adding charm to your rooms.

"Mrs. Gove-Gore," garbed in dull reds and blues, is framed in old maple, measuring 7 x 6" outside. Price \$7.50.

Send for CP-1 Folder  
illustrating ten companion subjects

## FOSTER BROTHERS

4 Park Square, Boston — and Arlington

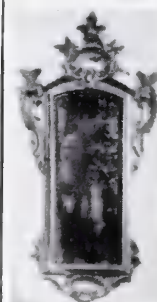


## Plan for Summer

New hangings, new curtains, covers and a piece or two of new furniture will make your town house country house gay and ready for summer. Let us help you.

## FLORA MacDONALD

Eleanor Frazer  
INTERIOR DECORATION AND FURNITURE  
39 Newbury Street



## ANTIQUE VENETIAN MIRROR

in pairs or

\$40.00 to \$75.00

Spanish

\$15.00 to \$60.00

Also a few rep-

of table m-

Modern Venetian

trays \$1.50 to \$5.00

## FLORENCE NESMITH

78 Chestnut St. 138  
Boston, Mass. Lo-

## A BOOK FOR HOME BUILDERS



## Just Published! HOMES

510 illustrations, 160 designs  
An almost unlimited variety of designs at moderate cost "Homes of Today" plans, interior and exterior views of interest to the home builder.

Published by  
R. L. Stevenson, Architect  
909 Paddock Building Boston

## MIRRORED GLASS COASTERS

Smart and in the  
Modern Manner  
\$4.00 the dozen — Express extra



## DANIEL'S DINING

338 Commonwealth Avenue — Boston

## "Avoca" Handwoven Irish Wool

Personal Rugs. Blankets. Two

"Iona" Celtic Silver

Paper Knives. Crosses. Brooches

CAROL BROWN, Importer, 53 Grove St.



# AMERICAN

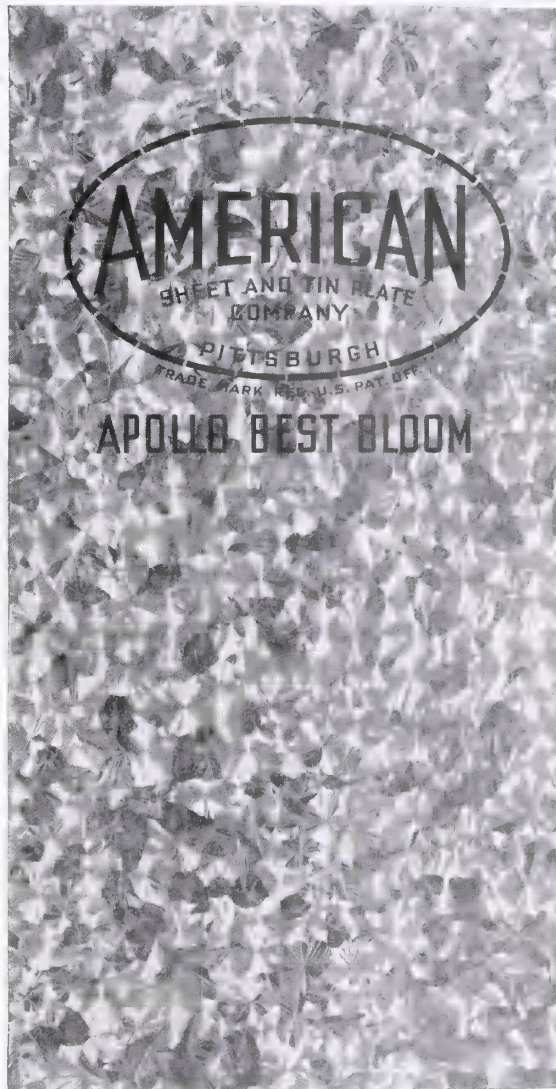
## STEEL SHEETS for EVERY PURPOSE



**T**HE SHEET METALS USED on your home and other buildings are very important. Use materials that have a reputation for quality and service. Specify Keystone Copper Steel for more lasting roofing, gutters, spouting, and metal work.

APOLLO BEST BLOOM Galvanized Sheets have been the leader since 1884—and are well known for their ductility, splendid coating, and general excellence. This brand binds together more satisfied sheet metal workers than any other make.

KEYSTONE-APOLLO Galvanized embodies all the high qualities of the Apollo brand, together with the added feature of a *copper steel* base which gives maximum *resistance to rust* and corrosion. Unexcelled for roofing, siding, gutters, and building construction purposes.



By demanding AMERICAN quality you insure the excellence that comes from good sheets that are correctly made in every detail, by skilled and experienced craftsmen.

### AMERICAN

Black Sheets  
Blue Annealed Sheets  
Galvanized Sheets  
Electrical Sheets  
Full Finished Sheets  
Automobile Sheets  
Keystone Rust-resisting  
Copper Steel Sheets  
Formed Roofing and  
Siding Products  
Galvannealed Sheets  
Tin and Terne Plates  
Sheets for Special Purposes  
Stainless and Heat  
Resisting Steel Sheets



## American Sheet and Tin Plate Company

GENERAL OFFICES: Frick Building, PITTSBURGH, PA.



SUBSIDIARY OF UNITED STATES STEEL CORPORATION

AMERICAN BRIDGE COMPANY  
AMERICAN SHEET AND TIN PLATE COMPANY  
AMERICAN STEEL AND WIRE COMPANY  
CARNEGIE STEEL COMPANY

PRINCIPAL SUBSIDIARY MANUFACTURING COMPANIES:  
COLUMBIA STEEL COMPANY  
CYCLONE FENCE COMPANY  
FEDERAL SHIPB'LDG. & DRY DOCK CO.

ILLINOIS STEEL COMPANY  
MINNESOTA STEEL COMPANY  
NATIONAL TUBE COMPANY

OIL WELL SUPPLY COMPANY  
THE LORAIN STEEL COMPANY  
TENNESSEE COAL, IRON & RAILROAD CO.  
UNIVERSAL ATLAS CEMENT COMPANY

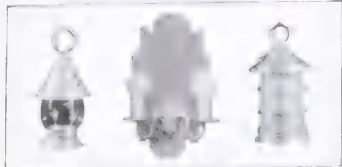
Pacific Coast Distributors—Columbia Steel Company, Russ Building, San Francisco, Calif.

Export Distributors—United States Steel Products Company, 30 Church Street, New York, N. Y.



# Window Shopping

## HANDWROUGHT LIGHTING FIXTURES



A charming Chippendale double sconce is shown above at center. This type of fixture you will find most pleasing and in perfect accord with practically any setting.

The two lanterns illustrated are admirable examples of good taste of semi-traditional design yet most suitable for use in different settings. They have especial interest because of the craft they represent.

All are carefully worked and shaped by hand in the manner of the early craftsmen and are available in pewter, brass, copper or tin.

Supplied with or without electric attachments at moderate prices. Send for illustrated catalogue.

## INDUSTRIAL ARTS

Display Rooms at 65 Beacon St. at Charles  
39 N. No. Bennet St. Boston, Mass.

## SOMETHING NEW



for Your Lawn

The cast iron novelty pictured above — a beautiful golden pheasant — makes, when decorated in color, a most striking ornament for lawns.

It is only one of many attractive features in our line of out-of-doors specialties. Send for complete catalog of over 150 numbers.

National Foundry, Whitman, Mass.



## REFRESHMENT SET

Trav cover 14" x 18". Eight 8" sq. napkins. Handwoven with charming rainbow borders and fringe all around.

\$5.00 postpaid

The BLIND HANDICRAFT  
39 Newbury St. Boston, Mass.



## Bit of Charm

The graceful pottery vase is especially designed to hold your dried flower bouquets. Also attractive as a lamp base. A pair would make a lovely gift.

IRIS CABIN SHOP  
Maitland, Ohio

tery with a metal rim of dull gold around the bottom, and it is topped by a charmingly decorated parchment shade. It comes in most ravishing colors with harmonizing parchment shades — French powder-blue, rose, *café au lait*, peach, or green. It stands 17" high, and the diameter of the base is 3 3/4". The shade is 12" in diameter and the cost of the complete lamp is \$22.50, carefully packed and express prepaid. —PETTINGELL-ANDREWS COMPANY, 378 Stuart Street, Boston.

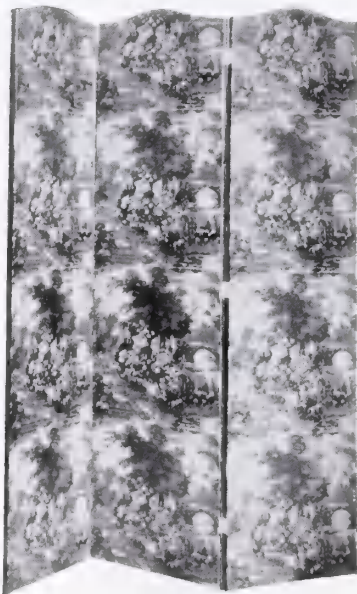


Fig. 21

ONE does not often find a screen that is both well constructed and inexpensive, so I was delighted to run across the one shown in Figure 21 — a scroll-top (or straight if preferred) three-fold screen 68" high and with panels 18" wide.

It is made of heavy fibre board on two sides, over a wood frame with double-acting hinges, bottom glides, and rubber bumpers. It comes in a variety of antiqued wallpapers, samples of which will be sent on request if type of design and color preferred are described. Finished with gimp as illustrated, the price is but \$15.00, or \$16.00 if you prefer a wood moulding finished in color. In coated waterproof leather-embossed paper, rich bronze in color, the price is \$36.00. All prices include packing and shipping charges. —FLORA MACDONALD, INC., 39 Newbury Street, Boston.

ON a balcony flooded with sunshine in the new home of the Three New Yorkers, and in the midst of a tempting collection of unusual things, I found this little wrought-iron sandwich stand (Figure 22) which is the very thing for tea on

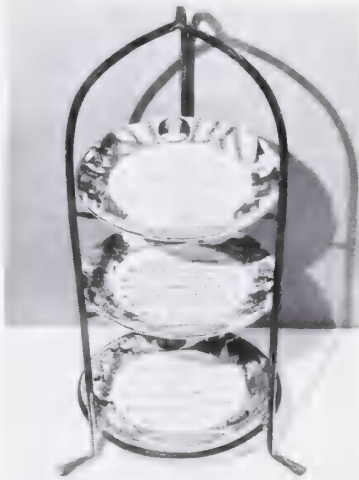


Fig. 22



## NEST OF TABLES

Early American stretcher design and as rugged and serviceable as they are decorative.

Hand-rubbed Maple, finished in five shades. Top 21 x 14; 25 1/2 high. \$22.75

By Express Collect.

## SOMERSET SHOPS

43 Water Street Fairfield, Maine  
Boston Shop — 144 Newbury St.

## Winthrop Reproductions of Early American Furniture



## FIRESIDE WING CHAIR

No. 5609

Size (overall)  
Height 44 in. Width  
30 in. Depth 33 in.

Colonial Wing Chair, copy of an 18th century model. Has hand carved mahogany legs; spring seat and back; all hair filled. Denim covered or customer's material. 4 1/2 yards 50" or 6 yards 36" goods required. An exceptional value at \$50.00.

Special for the Month \$45.00

Lower prices prevail! Write for illustrated folders and present quotations.

Dept. B

WINTHROP FURNITURE CO.  
404 Park Square Bldg., Boston, Mass.

## BIRD HOMES of DISTINCTION



Price \$1.00  
6 for \$5.00

Blue-bird OR

For Wren, Bluebird, Nuthatch, Chickadee

Prices  
F. O. B.  
Peoria

JAPANESE PAGODA  
Martin Temple  
Copper roof

Size 30"

LEWIS P. KEL

R. F. D. 4 Dept. B



## DE EDI

Modern  
219 att  
signs of

and English Colonial homes, and other medium-cost dwellings, 8 x 11 inches with photos, floor dimensions and approximate cost. You cannot afford to build or rent you have seen this book. It may hundreds of dollars. Many complete as low as \$10. 224 pages, cloth. Postpaid, only \$3.00.

FREDERICK H. GOWING,  
101 Tremont Street Boston



## FALL IN TUB

An actual newspaper. You see one quite often. Avoid this danger to yourself with *footure*. Fits of tub. Patented vacuum molded in mat make it High grade rubber, design, beautiful colors pastel Green, Orchid, House Fur, Department, and Hardware stores. Circular Free. **FOOTSURE CO., INC.** N-41, 407 East Pico St. Los Angeles, Calif. **FOOT! BATH TU**

## GARDEN GLOVE

Editorially mentioned April 192 Made of soft pliable lamb leather which only protect the hands indoors as out, but also improve the skin. lanoline is retained in the leather. Washable, like chamois. Medium and sizes. \$1.50 postpaid.

FARM and GARDEN S  
39 Newbury Street Boston



Weather-vanes - Chimney Or  
243 W. Biddle St. Baltimore

COLONIAL PINE STAIN  
Gives new pine panelling the color, and finish of the old wood. Send for  
COLONIAL STAIN COMPANY  
156-A State Street Boston



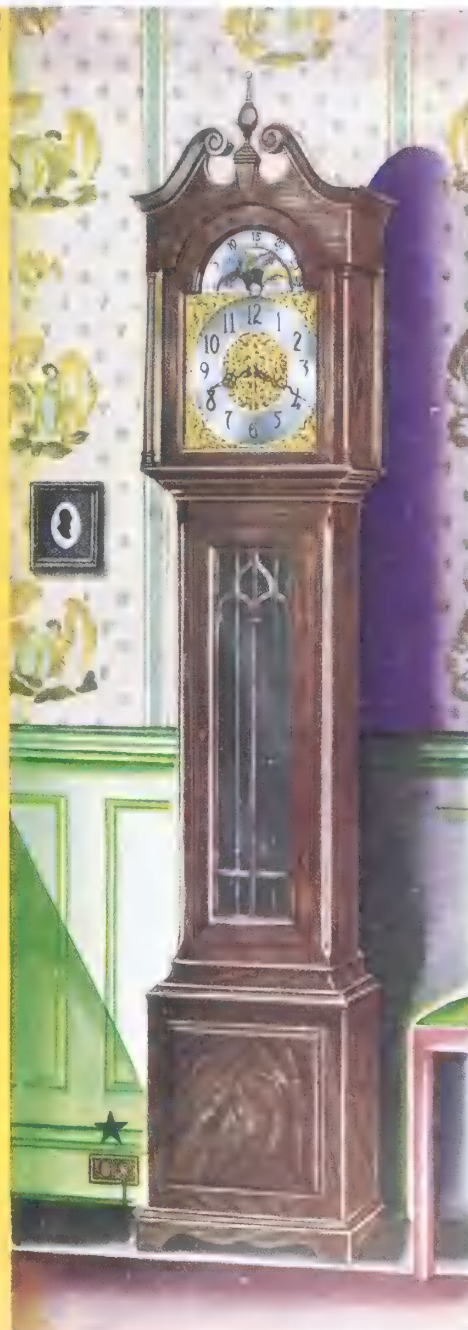
BRASS DOOR  
Your signature cut  
brass plate, 2 x 5,  
lasting, and effective.  
Information on request  
Sudbury Brass Co.  
65 Sudbury Street



# Be sure YOUR CLOCKS ARE GENERAL ELECTRIC Telechron motored . . . not merely electric

Working with its high aim to make the home a more comfortable place in which to live, through thousands of electrical products and dependable home appliances . . . General Electric now offers a wide variety of clocks bearing the famous G-E Monogram. These General Electric Clocks are designed to give utmost satisfaction . . . as all General Electric products must do. They are reliable. They are *accurate* as the electrical impulses which operate them. They are *simple*. They are *built to last*.

General Electric Clock requires no attention on your part. You simply plug it into any regulated A. C. circuit . . . and forget it. Each General Electric Clock is self-regulating. Each is Telechron Motored . . . synchronized with the master clock at the power station which is regulated by



*regulated by comparison with* **NAVAL OBSERVATORY RADIO TIME SIGNALS** *minimizing*

comparison with Radio Time Signals from the U. S. Naval Observatory in Washington. No springs to wind, no escapement to oil or repair, no pendulum to require a level clock base. Utmost simplicity . . . *exact* time always.

● General Electric Clocks are beautifully designed . . . in a wide variety of models . . . many with chimes . . . attractive pieces of furniture . . . harmonizing with any home interior decoration. Tiny bedside models, mantel and bureau styles, kitchen, desk and library clocks, and stately "Grandfathers" . . . from \$9.75 upwards.

## Clocks shown in illustrations

- |                                                                               |                                                                           |
|-------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| 1—Hanover—Honduras Mahogany—Lacquer finish—Chime on 5 tubular bells—\$310.00. | 3—Electrolarm—Alarm type—Walnut, Green or Ivory—Illuminated Dial—\$25.00. |
| 2—R-130—Mahogany—Spanish High-Lighted—Lacquer finish—\$74.00.                 | 4—Geneva—Mahogany case—Maple Burl Panel—Gold Dial—\$15.00.                |



is in the General Electric Program, broadcast every Saturday evening over a nation-wide N.B.C. network

# GENERAL ELECTRIC CLOCK

★ When wiring or rewiring your home, specify the G-E Wiring System. It provides adequate outlets, conveniently controlled, and G-E materials throughout.

Section T-605  
MERCHANDISE DEPARTMENT  
GENERAL ELECTRIC COMPANY  
BRIDGEPORT, CONN.

Please send me your booklet "Time is a Day."

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
\_\_\_\_\_





Reproduction from a painting made at "Cantigny Farm," the estate of Colonel Robert R. McCormick, Wheaton, Illinois, by Frank Swift Chase

© The D. T. E. Co., Inc.

Among prominent persons and institutions served by Davey Tree Surgeons are the following:

ANGELO PATRI  
THE HOOVER COMPANY  
MRS. SAMUEL LIVINGSTON MATHER  
MIAMI VALLEY COUNTRY CLUB  
CHANNING POLLOCK  
MRS. WILLIAM LYON PHELPS  
C. R. WALGREEN  
JOHN S. PILLSBURY  
TOLEDO MUSEUM OF ART

## 75% of increasing Davey business comes from old clients

*Davey Tree Surgeons live and work in your vicinity*

In spite of the fact that the Davey Organization serves an increasing clientele every year, three-fourths of the Davey business comes from old clients, a majority of them over and over again.

There is no half good in tree surgery. Nothing is cheap that is not thoroughly good. Davey service is performed by men whom you can trust—it is truly economical because it is scientifically and mechanically right.

There is just one thing of importance to you and that is the kind of men who come to do the work on your priceless trees. It makes no difference how much someone else knows about trees; it is the men that come to your place who do the work. It is what they are, that counts.

Herein lies your protection, the guarantee of your satisfaction. All Davey Tree Surgeons are specially

selected—no picked-up labor of any kind is used. All are thoroughly trained. Furthermore, a group of special chief experts travels from squad to squad to see that quality service is regularly delivered.

For many years the Davey Company has maintained the Davey Institute of Tree Surgery, the only school of its kind in the world. Only Davey employees are admitted, and all expenses are paid by the Company. It gives scientific training to Davey men.

These trained, reliable experts will please you. You don't have to take chances with your trees—Davey Tree Surgeons live and work in your vicinity, easily available at reasonable cost for small or large operations. Write or wire Kent, Ohio, or the nearest branch office for a free examination of your trees without obligation on your part.



JOHN DAVEY  
1845-1903  
Father of Tree Surgery  
Hig. U. S. Pat. Office

THE DAVEY TREE EXPERT CO., Inc., 544 City Bank Bldg., Kent, Ohio

Branch offices with telephone connections: Portland, Me., Boston, Worcester, Springfield, Pittsfield, Providence, Hartford, Torrington, Westport, Stamford, Conn., White Plains, Patchogue, L. I., Hempstead, L. I., Albany, Syracuse, Rochester, Buffalo, Toronto, Montreal, Orange, N. J., Ridgewood, N. J., Madison, N. C., Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Cleveland, Toledo, Columbus, Dayton, Cincinnati, Indianapolis, Louisville, Lexington, Paducah, Louisville, Grand Rapids, Chicago, Milwaukee, Oconomowoc, Wis., Minneapolis, Des Moines, St. Louis, Kansas City, Mo., Charlotte, N. C., Atlanta, Birmingham, New Orleans, Tulsa.

There are no Davey Tree Surgeons except those in the employ of The Davey Tree Expert Company

# DAVEY TREE SURGEONS

MARTIN L. DAVEY, President and General Manager



# Window Shopping



No. 4202  
Price  
\$20.00

orn in old iron finish for the  
idly built by hand. The in-  
of the old world craftsmen  
edly felt in this design as  
in other fixtures created  
es R. Marsh. May be seen  
etter lighting fixture dealers.

S R. MARSH & CO.  
FELLS NEW JERSEY  
ht Iron Lighting Fixtures  
rk Show Room, 101 Park Ave.

## ad Stool Garden Seat

of Composition  
Stone — 18 inches  
high — this toad  
stool seat looks  
as if it might have  
sprung up through the  
grass. Delivered prepaid  
to your nearest freight  
station. Cash or  
check with order. **\$12**

undreds of things for house and garden.  
out what you want and sketches will be  
**MALCOLM'S**  
The House and Garden Store  
Charles St. Baltimore, Md.

## TURNED SPOOL BEDS

Beautiful  
in design  
and  
workman-  
ship  
Booklet  
on request

ROUGHS CO., Conway, S. C.

## CORNIA PLAN BOOKS

ow floor plans, exteriors, cost, etc.  
of "Monterey Houses." Latest in 2-  
11 rms., \$4,750 to \$15,000. **\$2.00**  
inglous." New edition. Various types  
ows, 2-story houses & duplexes. **\$2.00**  
of Italian Plans." 6 to 11 rooms. **\$1.00**  
inglous." All kinds, 3 to 5 rms. **\$1.00**  
N SHOPPE. Geo. P. Telling, Mgr.  
Valnut St., Pasadena, California

## T US RESTORE

us piece of china, glass, ivory, silver,  
ronze. We have specialized since 1877.  
H. SUMMERS & SON  
Street Boston, Mass.

## SE FLOWERING CHERRIES

ING CRABS AND MAGNOLIAS  
free book of rare Flowering Trees  
A. E. WOHLERT  
omery Avenue Narberth, Pa.

the terrace or in the garden. It is  
light enough to be carried about  
easily, and yet heavy enough to  
stand its ground bravely; and the  
three French china plates which fit  
into their places neatly are delight-  
ful. Each is decorated around the  
rim with French provincial scenes  
in bright colors, and in the centre  
is printed an artless little French  
song, words and music — very  
smart and 'different.' The stand is  
18" high, the plates 7½" in diameter,  
and the price is \$6.00, express col-  
lect. — THE THREE NEW YORKERS  
DIVISION, HAMMACHER, SCHLEMMER  
& COMPANY, 145 East 57th Street,  
N. Y. C.

WHEN is a cocktail glass not a  
glass? It sounds like a riddle, and  
the answer is in Figure 23, for  
these unusual and lovely 'glasses'  
are of real Japanese lacquer. Their  
shape is enchanting and they  
may be had in black, lined with  
gold, or the true lacquer red, also  
lined with gold, with the tradi-  
tional cock in red and gold. They  
are impervious to alcohol and  
may be washed in hot water, so you  
see they are as practical as they are



Fig. 23

beautiful. The glasses are 6" high,  
and cost \$15.00 for six, prepaid.  
The tray on which they stand is  
also of lacquer, with a rim of gold.  
It is 10½" x 15½" and the price is  
\$5.00, prepaid. — GUNN & LATCH-  
FORD, 323 Fifth Avenue, N. Y. C.

THERE are many reproductions of  
old lanterns, but I have seldom  
chanced upon a copy as convincing



Fig. 24

as the one shown in Figure 24. It  
is an exact reproduction of an old  
bull's-eye lantern and comes in  
either brass or copper or in tin with  
a pewter or antique finish. It mea-  
sures 15" high and the base is 5¼"  
in diameter. In ordering state  
whether you wish it wired for in-  
side or outside use. Price \$20.00,  
including wiring; express prepaid.  
—I. SACK, 85 Charles Street, Boston.

*Mary Jackson Lee*

## A Valentine Reproduction



### Sheraton Dining Chair

Period 1780. Built of highest grade  
solid mahogany. Nicely turned and  
reeded front legs, shaped back,  
which is also reeded. Slip seat. Size  
height at back 38 in., depth of seat  
15 in. Covered in tapestry, damask,  
hair cloth or velour. Samples on  
request.

No. 215 — Price \$25.00

No. 215-A (Arms) Price \$35.00

Portfolio of 250 True Reproductions  
sent postpaid for \$2.00

## H.C. Valentine & Co.

—Antiques—

207-209 EAST FRANKLIN STREET  
Richmond, Va.

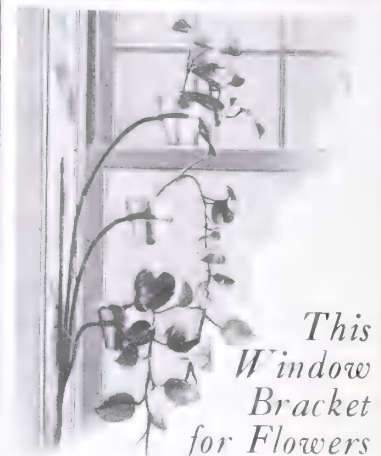
## SIMPLE FURNITURE

for  
children's rooms



Practical and just the thing  
for reproduction  
Paint finish or solid  
wood for \$1.00

**CHILDHOOD, INC.**  
FURNITURE FOR CHILDREN  
10 EAST 6TH STREET  
NEW YORK



## This Window Bracket for Flowers

A gracefully spreading hand-wrought iron  
Bracket (24" high with a 10" projection)  
fits against the window jamb, between cur-  
tains and sash. Bracket holds 3 pewter-like  
metal containers for 2½" flower-pots.  
Gives charming window effect with flowers  
or vines No. 873 — Bracket and Containers  
complete, sent postpaid for \$5.25.

The TREASURE CHEST  
Asheville, North Carolina

Originators of AUNT NANCY  
HAND HOOKED RUGS



## Every Home Lover should own This Book



It is a brief, authentic,  
easy-to-read history of  
period furniture styles  
that will acquaint the  
novice with the origin,  
designs, and decorative  
motifs and details, found  
on present day furniture.

**\$1.00**  
POSTPAID

An absorbing story touch-  
ing upon the social, political and religious  
influences of many countries, the lives and  
influence of the master designers and their  
works. Contains 154 pages, 10 chapters with  
glossary and chronology. Fully illustrated.  
Handsomely bound and printed. A choice  
gift. A ready reference for the designer,  
decorator, and student. Highly endorsed.  
Fifth edition. Price barely covers production  
costs.

**CENTURY FURNITURE CO.**  
54-E Logan St., Grand Rapids, Mich.

**The  
ST. DENIS  
BAZAAR**  
8512 Sunset Boulevard  
Hollywood, California

Highest  
Quality  
Chinese  
Peel

Extension  
Chair  
**\$12.75**

DELIVERED  
anywhere in the U. S. A. express charges paid

**Learn to be a  
LANDSCAPE ARCHITECT**

At home, by mail. Big fees. Pleasant  
healthful work. Experts earn \$50 to  
\$200 a week. You can earn while  
learning. Write today for details—

**AMERICAN LANDSCAPE SCHOOL**  
15A Plymouth Bldg.  
Des Moines, Ia.



# Eleanor Beard Inc.

*Kentucky Hand Quilted Things*



Eleanor Beard does smart new things to her lovely "Germaine" Robe—giving it a slim, fitted waistline, a chic, flared skirt and a sophisticated air of luxury! For the chaise longue there is the exquisite "Uffizi" coverlet, plain centered, with a beautiful border of trapunto quilting—and a pair of pillows to match. The coverlet is cleverly cut at the foot, with an oval line following the contour of the chaise. Eleanor Beard's original styles in fine hand-quilted creations bring individuality and gracious comfort to the boudoir of today.

*Germaine Robe, in crepe satin, \$55.00. Uffizi Coverlet, \$50.00; matching pillows, \$20.00 each.*

## FOR YOU

A fascinating Portfolio illustrating Eleanor Beard's beautiful Hand-Quilted Things for Bedroom, Boudoir, Living Room—charming Robes and travel comforts. There is no charge for the Portfolio—won't you write for your copy today.

ELEANOR BEARD STUDIO · HARTSEBURG, N.Y.

NEW YORK 329 Madison Ave.	CHICAGO 709 N. Michigan Blvd.	PASADENA 41 S. El Molino Ave.	SAN FRANCISCO 553 Sutter Street
DETROIT 218 Bank Bldg.	SANTA BARBARA 24 Highway 101	LOS ANGELES Beverly Hills Wilshire Blvd.	LOUISVILLE 120 Heyburn Bldg.

[For further information about items mentioned see notes on page 461]

## WHAT'S NEW



### IN THE BUILDING FIELD

● ANOTHER step has been taken to lessen hand labor in the building of houses by the marketing of a new type of structural lumber known as **precision lumber**. Every piece of this lumber is accurately squared on the ends, cut to exact lengths, and marked with inch guide lines, thus saving the carpenter much unnecessary labor and eliminating the possibility of inaccurate measurements. The use of such lumber obviously simplifies and expedites all frame construction work. This is a product of the Weyerhaeuser Forest Products, St. Paul, Minnesota.

and made as flexible as card. Much cheaper than real pane and far easier to apply, it is practically the same effect and be installed over any wall surface. Twelve different sorts of wood available and the graining in them is particularly fine. A material which will make it possible many people to indulge their vision for paneled rooms without undue extravagance. This covering is put out by the Wood Company, of Chicago.

● Two years of research and exhaustive tests have gone into the production of the new wall wainscoting known as **Asbestos Wall Tile**. It is formed of asbestos fibres and portland cement united under great pressure into large sheets grooved off in squares to give the effect of individual units. It can also be ordered unscored. It is both waterproof and fireproof and, coming as it does in large sheets, it is easily and quickly installed, making it an excellent material for use in redecorating and remodeling as well as in new construction. In addition to its practical qualities, it is extremely decorative, and comes in a wide range of most alluring colors with the possibility of contrasting base and cap moldings. This is a product of the Johns-Manville Corporation, New York City.

● By using a brand-new method known as the **Nailock System** now possible to nail securely metal lath, plaster board, insulation any of the commonly used materials to steel members—a system which provides fireproof, soundproof, and lightweight partitions at a cost comparing favorably with wood studs and wood lath. crosspieces are welded to the rights, thereby avoiding the danger of loose fastening, and the special nails used for fastening the provide a rivet grip that cannot broken. In addition to its use in partitions, it is extremely effective for ceiling construction. The Nailock System is sponsored by the Wheeling Corrugated Company, Wheeling, West Virginia.

● ANOTHER very new and very interesting wall covering is **Flexwood**—a thin sheet of choice cabinet wood mounted on fabric

● ONE of those fascinating materials which possess such an unusual combination of qualities that uses are constantly being found. One of them is **Formica**. In the home particularly serviceable for tabletops, drainboards, baseboards, so forth, as it is unusually durable and impervious to both moisture and intense heat. Chemically





## Bruce Plank Floors

BRUCE

So much of the beauty of a home depends on its floors—a background of fine wood, rich in grain, interesting in pattern—characterizes the finest in modern floor construction today. Bruce Plank Floors of varying widths with their interesting dowels and random lengths, give an old world flavor—quiet—rich—unobtrusive. The utmost in style a century ago—the utmost in style today.



16-page booklet in  
color — a treatise  
on flooring — sent  
on request

Bruce Plank Floors are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. \*CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

**E. L. Bruce Co.**  
MEMPHIS • TENNESSEE  
Largest Manufacturers of Hardwood Flooring in the World



# It's SMART to furnish with COLONIAL FURNITURE



**A**LWAYS a source of pleasure to one's self—always the admiration of one's friends—is *Conant-Ball's Colonial Furniture*.

Think of that Colonial Bedroom in its simple, yet charming furnishings that increase in satisfaction as the years roll by —

An old trundle bed, of early 17th Century, furnished the design for the twin beds with pine head and foot-boards; the pine chest and bureau, the ladder-back chair, the mirrors and stool were designed after treasured 17th Century heirlooms; the bedside and dressing tables with "button foot," were adapted from an ancient tavern table.

For homes in town or country, for glorified old farmhouses, *Conant-Ball Colonial Furniture* has a friendly warmth and beauty; the variety is large for every room in the home; the rugged quality so enduring that it may be handed down from generation to generation.

You will find *Conant-Ball Furniture* in your city's better stores—or we will gladly send our illustrated booklet "Through Colonial Doorways."



## CONANT-BALL COMPANY

78 Sudbury Street • Boston, Mass.

## WHAT'S NEW

[Continued from page 458]

speaking, it is a laminated material made with a fibre base and phenol formaldehyde binder, but that gives you little idea of its decorative possibilities, which are many and varied, since it comes in twenty different colors and in various marble, wood, and other finishes. It is made by the *Formica Insulation Company of Cincinnati, Ohio*.

● A GYPSUM product known as *Thermofill* is a new insulating material which comes in light, fluffy form and is delivered in 50-pound paper bags. This type of insulation is easily installed as it can be poured from the bags into any space where insulation is needed, preferably between attic joists over top floor ceilings. It fits itself naturally around pipes and irregular framing and has a high insulating value. An added advantage is that it is fire resistant and will not burn or transmit fire, thus providing valuable protection

to the wood members in construction. A product of the *United States Gypsum Company, Chicago, Illinois*.

● ALL THOSE who are interested in building and whose problems best be solved by the use of plans will be glad to know that the *House Beautiful Home Planning Service Bureau* now issues two folios of houses for which plans and specifications for Perspectives, sketch plans, and specifications are given in these folios to enable you to select a house that most nearly fits special needs. Working drawings and complete specifications are necessary, however, for actual building. *House Beautiful House No. 1* contains designs for Colonial or modified Colonial. *House Beautiful Houses* contains other types of houses including several appropriate for summer camps. Each of these portfolios sells for 25 cents.

## IN FURNISHINGS

● A SEEMINGLY seamless carpet which gives the effect of being woven in one piece and yet which sells at a carpet-yard price is indeed a welcome innovation. A new method of strapping holds the seams together and the pile meshes together—thus no seam is visible after the carpet is laid. The resilient back is waterproof so that the carpet can be scrubbed without being taken from the floor, and if a spot cannot be scrubbed away it may be cut out and a new piece substituted—with joints as invisible as the seams. This is manufactured by *Collins and Aikman, 25 Madison Avenue, New York*.

bridge, many of them arranged by well-known decorators. Linoleum cloths are rapidly usurping the place that doilies have held in recent years, and their increasing decorative possibilities as grounds for both simple and elaborate table settings are here ingeniously illustrated with explanatory text by various accepted authorities. Price 10 cents.

● AN unusually interesting booklet published by the *Erskine-Daugherty Corporation* is *How to Know Your Furniture*. It contains eight pages of text illustrated with excellent sketches which give a very comprehensive summary of the best types of American furniture. It also includes two pages of questions and answers, giving casual bits of information relating to customs and manners of furniture making. A most readable and informative booklet, free charge.

● SILVER which will not tarnish has been the dream of housewives for many centuries—a dream now actually realized in *Palladian*, a process which gives to silver a lasting protection against tarnish. This is a protective finish of a platinum metal which preserves the original lustre of sterling silver and needs only ordinary washing to keep it in perfect condition. Both flat silver and hollow ware are available with this finish. It is a discovery of the *International Silver Company*.

● IN these days wall coverings must be durable as well as beautiful, two of the most interesting materials of this type are *Muralart* and *En-Dural*. The former has closely woven cotton-fabric backing which numerous coats of pyroxylin have been applied, making it waterproof and extremely durable. It may be had in a wide range of unusually lovely colors with texture resembling either cloth or plaster, and is particularly suited to modern interiors. *En-Dural* is apparently an ordinary wallpaper.

● A FASCINATING booklet put out by the *Irish and Scottish Linen Damask Guild* is entitled *New Beauty in Linen Damask Tablecloths*. It contains over seventy illustrations of exquisite table settings for breakfast, lunch, and dinner, as well as for tea and



## WHAT'S NEW

[Continued from page 460]

comes in a variety of modern  
designs, but it has been treated by  
a special process which makes it  
waterproof, allowing spots and  
grease to be washed off easily with  
soap and water. These are both  
features of E. I. du Pont de Nemours  
& Company, Newburgh, New York.

have all at one time or another  
been protested against the unre-  
sponsibility of candles and candle-

sticks and struggled with various  
makeshift methods to keep our  
candles upright instead of allowing  
them to lean languidly in various  
directions. But now a **candlestick**  
has been invented which will  
center and grip a candle of any  
size, holding it absolutely straight,  
whatever its length, without the  
slightest effort on our part. This  
welcome innovation does away with  
any possibility of dripping, and is  
now used in all candlesticks put out  
by the *Watson Company, Attleboro,  
Massachusetts*.

## IN HOUSEHOLD EQUIPMENT

A new **efficiency sink** combines  
many convenient features, in addition  
to its attractive design which  
appeals to the housewife. A  
number of its many advantages are a  
drain at the rear providing a shelf  
for soap, washing powder, and so  
on; a disappearing hose; a  
rotating and swinging spout of  
chromium-plated metal, and vit-  
reous china swing-arm garbage  
can and utensil containers. It comes in  
many colors as well as in black or  
white and is made by the *Kohler  
Company, Kohler, Wisconsin*.

A **TEAM-HEATED ROOM** may now  
be automatically kept at any de-  
sired temperature by the use of an  
**Radiatherm**. This device, which  
operates like an ordinary valve to

control any radiator, may be set at varying  
temperatures in different rooms,  
keeping one room hot and another  
room cool, according to the taste  
of the occupant. A most efficient  
modern robot put out by the  
*American Radiator Company, New  
York*.

● **TWELVE** strikingly unique bath-  
rooms are illustrated in color in  
***Bathrooms for Out-of-the-Ordinary  
Homes***. A few of their  
titles will suggest the wide variety  
of the designs shown — the Dio-  
cletian Bath, the Directoire Bath,  
the Modern Bathroom, the Cottage  
Bath. Floor plans are given as well  
as the colored pictures which show  
appropriate fixtures and decoration  
for each type of bathroom. There  
is no charge for this ***Crane*** booklet.

Further information regarding the above products may  
be obtained by writing direct to the manufacturer

To obtain any of the following booklets, check the list below  
and return to us with stamps to cover charges where mentioned

- ☐ New Beauty in Linen Damask Tablecloths. Price 10 cents
- ☐ How to Know Good Furniture
- ☐ Bathrooms for Out-of-the-Ordinary Homes
- ☐ Palladian
- ☐ Portfolio of House Beautiful Houses No 1. (Colonial).  
Price 25 cents
- ☐ Portfolio of House Beautiful Houses No. 2 (other types).  
Price 25 cents

Write to: Service, House Beautiful Publishing Corp.,  
100 North Street, Boston.

Please send me the booklets checked above.

Name.....

Address.....



A colorful new pattern by Minton which presents Chinese motifs in  
modernized and modified form. Colorings are pleasingly bright and gay  
and feature lacquer red, orange, green, black and gold, on a rich ivory  
background. A complete service carried in open stock in all sizes.

Wm. H. **Plummer** & Co., Ltd.

IMPORTERS OF

Modern and Antique China and Glass

7 & 9 East 35th Street, New York

NEW HAVEN, CONN.  
100 Chapel Street

Near 5th Avenue

HARTFORD, CONN.  
256 Farmington Ave.





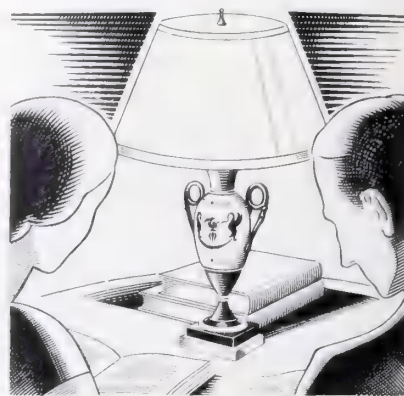
WROUGHT IRON LOVE SEAT from the Perin forges, lacquered in tête de nègre or green and decorated in the Sheraton manner. Slip-seats covered in red or green fabrikoid . . . suitable for Solaria and Terraces. Also available in single chairs and three-back settees. Write, giving name of your decorator or dealer, for new illustrated catalog of iron furniture.

## PERIN'S, Ltd.

PASADENA, CALIFORNIA  
Eastern Distributors: W. & J. Sloane, New York City  
San Francisco Showroom: 251 Post Street

Wholesale Only

Importers of Antiques, and Manufacturers of Fine Metal, Wooden and Upholstered Furniture



## BOOK and LAMP

*Weaves and Draperies*, by Helen Churchill Candee. New York: Frederick A. Stokes Company. 1930. 6 x 9. 300 pages, including index. Illustrated. Price \$5.00.

A STEADILY mounting enthusiasm for interior decoration has quite naturally led to an increasing interest in textiles—a fascinating subject for the general reader as well as for the professional decorator. The main object of this book is to explain the history and use of various fabrics from earliest times to the present day, so that in selecting and combining textiles one may do so intelligently instead of in the haphazard fashions so often employed. For even if the various materials selected are in good taste, additional knowledge and good taste are needed in order to combine them harmoniously. The text of the book is entertaining as well as instructive, and, in addition to the history and description of the fabrics discussed, the author also gives suggestions and advice regarding the proper use of materials, the curtaining of windows, and so forth. The book is excellently illustrated, most of the photographs being taken from the Metropolitan Museum of Art.

swinging-knives? In these when handicrafts of the home confined to an occasional needle-point embroidery, it is indeed interesting to read of varied and difficult crafts common in the homes of our ancestors.

*Made in Mexico*, by Susan S. New York: Alfred A. Knopf. 1930. 5½ x 7¼. 81 pages. Illustrated. Price \$2.00.

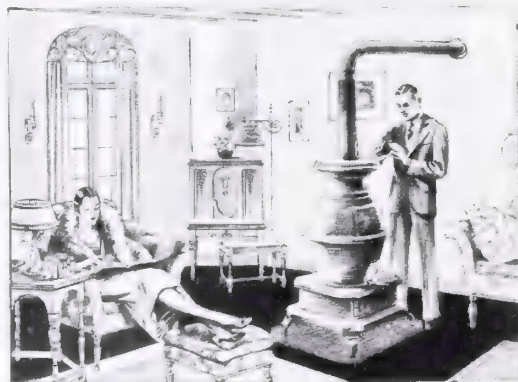
WRITTEN very simply so as to be easily understood and enjoyable to children, this little book nevertheless contains much of interest to the adult reader, giving as it does a brief but comprehensive picture of the handicrafts of Mexico against a background of legend and history. The book is illustrated in black and white by a young Mexican artist, and there are also over fifty tone reproductions of photographs.

*American Society of Landscape Architects—Illustrations of the Work of Members*. New York: The House of J. Hayden Thompson. 1931. 10 x 13. 144 pages. Illustrated. Price, \$5.00 in cloth, \$4.00 in paper.

THIS is a book filled from cover to cover with exceptionally stirring illustrations of garden art in America. It represents the work of members of this society scattered through the United States, and is struck by the great variety and beauty of the gardens and landscape work contributed by each section of the country. The American Society of Landscape Architects, which was formed in 1899 with a membership of ten, has now grown to include a total membership of two hundred and forty-nine, and has done much to foster and encourage the steady growth of interest in landscape architecture, applied to public as well as private projects. We are grateful to the publisher for publishing this very impressive reminder of the splendid work they are accomplishing.

*Homespun Handicrafts*, by Ella Shannon Bowles. Philadelphia: J. B. Lippincott Company. 1931. 6 x 9. 251 pages, including index. Illustrated. Price \$3.00.

THERE is a fascination about the handicrafts of our forefathers that never ceases to intrigue the imagination, and this book gives us an intimate picture of homes of long ago, as well as of the varied crafts carried on there. It describes the making of everything, from rugs and baskets to lace and candles, and the names of many of the tools and articles used are quaintly amusing. For instance, who could help being charmed by a description of preparing flax which tells us that the fibres were laid on a block and 'scrutched or beaten with wooden



## You would NOT go back to STOVE HEAT!

Why tolerate the inconvenience and health dangers of the insanitary garbage can and dangerous rubbish pile? Kernerator incineration is the modern method of waste disposal that appeals instantly to modern people. All household waste is dropped through the handy hopper door in the kitchen—garbage, rubbish, sweepings, newspapers, magazines, tin cans, bottles—and falls to the combustion chamber in the basement. The accumulation is air-dried and destroyed by burning—non-combustibles are flame sterilized.

Your architect knows about the Kernerator and the responsible company behind it. Ask him and write to us for illustrated booklet.

KERNER INCINERATOR COMPANY  
3542 N. Richards St., Milwaukee  
Offices in over 150 cities

# KERNERATOR

INCINERATION




With GAS or OIL for HEATING—what will you do with WASTE and RUBBISH?





Residence of James M. Holt, Beverly Hills, California  
Glazed with L·O·F Glass. C. K. Denman, Architect.

## The Dividing Line of Beauty



The beautiful home of today is planned with an eye for both its interior and exterior appearance—and what is equally as important—the view from either. The windows of a home are the *dividing line* between the exterior and interior—and should complement both. Clear, unimpaired vision through windows will add greatly to the charm of Spring days—or to the entire tone of one's home.

The building of a beautiful house is an achievement. The building of charm, cheer and graciousness into that house is a greater achievement. The flawless beauty and sparkle of Libbey·Owens·Ford Glass is a contribution to that accomplishment. It is a gem in the hands of the architect.

Consult your architect and he will agree that Libbey·Owens·Ford "A" Quality flat drawn, clear sheet glass will enhance the beauty of your home.

For your protection each sheet bears the Libbey·Owens·Ford label.

LIBBEY·OWENS·FORD GLASS COMPANY  
TOLEDO, OHIO

*Manufacturers of polished plate, flat drawn sheet and shatterproof safety glass; also distributors of figured and wire glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.*

# LIBBEY·OWENS·FORD

*flat drawn clear* SHEET GLASS





What a large volume of adventures may be grouped within this little span of life, by him who interests himself in everything, and who, as he journeyeth on his way, misses nothing. — LAURENCE STERNE

EVERYONE talks 'restaurant' in France, and everyone visits the better-known restaurants of Paris at least once in a lifetime before settling on a circle of favorites, which he fondly, and unreasonably, hopes are unknown to the general run of foreigners.

The varied and plentiful hors d'œuvres of La Reine Pédaque must be tasted in the course of a gastronomic career, and one must dine, on a summer evening, in the time-worn building on the Quai des Grands-Augustins that houses the historic Restaurant Lapérouse. In the Quartier Latin, opposite a lovely corner of the Luxembourg Gardens, just off the Boule' Miche', a very good lunch can be had inexpensively, and a table on the pavement is very pleasant on a sunny day; but get there early — it is a popular resort in 'the Quarter'!



On a warm evening take a little *bateau mouche* and stream down the Seine for twenty minutes or so to Billancourt, and there dine in the garden of Le Select, driving home through the Bois in the late summer twilight.

Farther still down the river, near Bougival, is Le Coq Hardi, where we can stop for lunch after a visit to Malmaison, and on the way to St.-Germain-en-Laye. If a taxi seems too extravagant for such a long run, there is always an obliging little tram, which leaves from the Porte Maillot, by the Bois, and will carry us out along the river road, passing through Bougival and finally climbing the hill to St.-Germain, where we must surely stop long enough for a glimpse of the magnificent view from the terrace of the Park — the Seine Valley with Paris in the distance, and, if the day be clear, the Sacré-Cœur, suspended white above the city like a fairy mirage.

Les Charmettes, at Barbizon, where we shall go to see the studios of Millet and of Rousseau, boasts of its food, and the fish for lunch can be chosen while it is still swimming in the pool of the garden. The shadowy paths of the forest of Fontainebleau close by tempt one to walk when a little exercise is desirable afterwards.

K. W. D.

WAS N'T it Penelope, of Penelope's Irish Experience, who was so enchanted with the green mountains of Ireland? I too like small houses. Nothing is more to my taste than a small farmhouse in Normandy with iris growing along the ditch.

## CALENDAR FOR MAY

### BELGIUM

June 13

Carillon concerts at Ghent every Saturday at 9.00 p.m. till the middle of August

### ENGLAND

June 3

King's Birthday celebration, with 'Trooping the Colors' or the Horse Guards Parade, London

June 9-10

Irish Show, Horticultural Hall, London

June 18-27

International Horse Show, London

June 29

Shakespeare summer festival at Stratford-on-Avon, till September 12

### GERMANY

June 25

Open-air plays, including *Faust*, in front of the historic city hall at Marienburg, for three days

### ITALY

June 5

Corpus Christi fêtes and carnivals

### SWEDEN

June 6

Flag Day Festivities in the Stadium, Stockholm

### SWITZERLAND

June 6

Narcissus Festival at Montreux for two days

June 27

Swiss costume fête at Geneva for two days

the thatched roof, or a picturesque cottage in West Wycombe, or a sun-drenched Italian *casa* encircled by olive trees and straw stacks. Nothing, that is, except an Irish cottage. Gone is that notion of mine that Irish cottages are always untidy and dirty and only occasionally charming. Of the interiors I cannot speak with much authority; but the exteriors of most of them look as if they had been whitewashed or pinkwashed or buffwashed only last week. The thatch is trim and sweeps in beautiful curves over the eaves. Once or twice I saw cottages with roofs of corrugated iron; even its hideousness was softened with a coat of deep rich red, not unpleasing above white walls.

They do have a penchant for color, the Irish. Nothing could be more delightful than the soft pink, with more than a hint of yellow in it, that seems to be the favorite color. I remember one house of this delicious pink with a barn set at right angles to it. The barn was white, but its doors were the exact pink of the house. What a place for contentment among cows! Another group in County Kerry — house, barn, and other farm buildings — gleamed white in the sun; but every door in every building was the exact orange-scarlet of a rowan berry. A house of the softest yellow, set between two beeches with enormous trunks; a trim cottage, whitewashed but with the brick facings around the windows and door painted a brilliant blue; a little white one with the remarkable vivid Irish-heather for a background; a buff cottage, the hedges richer green

in contrast — Who can choose among these?

Do not misunderstand me. I would not say that all Irish cottages are either clean or picturesque. But I would say that I had never imagined them to have any of the neatness or half of the charm which I saw, especially in the Counties Louth, Meath, Kerry, Cork, and Wexford.

D. A. Y.

CORTINA D'AMPEZZO — the very name has a soothing sound!

We motored up from Venice, very hot and very weary after the strenuous round of galleries and churches throughout Italy. Just a few hours over splendid roads unmistakably marked for the motorist, through a soul-refreshing rainstorm (the first since leaving New York three weeks before), right up into the mountains to this delightful little hamlet with which we fell in love at first sight.

The modest-looking little Hotel della Posta, situated on the main street and opposite the cathedral, was completely satisfying upon entering. Immediately one was seized with the desire to remain there indefinitely.

We were ushered by an immaculate little peasant maid, over floors scrubbed to a shining whiteness, to our rooms, where from the tiny balconies outside the windows we could see far down the Ampezzo Valley with the weather-beaten chalets dotted against the green and here and there an occasional white church spire, and always the distant musical tinkling of the cowbells.



Then, across the valley, awed by the jagged peaks Dolomites as the last rays setting sun painted their copper tones a glittering glow.

Coffee the next morning other never-to-be forgotten scene, served in the little paneled coffee-room, where, corner, brightly shining kettles hung close to the and in some mysterious way forth myriads of green vine clung there forming a canopy head. The spotlessly white paneled windows afforded a teresting study of the peasants on their way to church — in their Sunday best, with little many-feathered hats, wide flowing ribbons perched on top of their heads.

One walks about Cortina hours, forgetful of fatigue, sheer joy of the bracing pine forests, the rushing stream and the ever-changing light cloud effects on the mountains.

The shops are quaint and interesting. Iron, hand wrought, the beautiful and individual found in the whole of Italy discovered in one of the shops. The peasants bring their work to be sold on a commission basis — but if you love wrought iron, do not enter you have many hours and spend.

And so, one day, not abundantly supplied with what we regretfully said a *rieder* little village where our stay had been so delightfully restful, and entering our motor, we wound our way across the border into Austria, where a happy stay at Salzburg is still another memory.

B. W. L.

WHEN I was planning to go abroad, I followed the tourist lanes of travel on arrangements, and booked directly from the landing place Cherbourg to Paris. In spite of one day of my itinerary to a friend, he said, 'Why not go directly to Paris and miss the best part of France? It will be out of your way, but you mustn't miss Mont-Saint-Michel.'

Accordingly I found I had a couple of hours to spend in the town before the local train left for its winding way through Normandy and Brittany, and a charming, truly French town it is, worth exploring. It was my luck to land on a market day,



# North Coast Limiteds

## Newest Trains West



Observation Car—New North Coast Limiteds

On wheels, a card room for "Contract" en route... cozy, well lighted... walnut tables, restful, thickly-upholstered chairs...and fountain service nearby. If you're vulnerable to pleasing surround-



ings, taking pleasures as you go, you will choose one of the North Coast Limiteds for your next trip in the Northwest—the country pioneered, developed and best served by the **Northern Pacific Railway**.

For Western travel information, contact  
E. E. Nelson, 429 Northern Pacific Railway, St. Paul, Minn.



## SEE BONNIE SCOTLAND



### AND TRAVEL BY A WORLD FAMOUS TRAIN

Take the FLYING SCOTSMAN . . . superb train of modern luxury . . . at 10.0 a.m. any week-day from King's Cross Station (London) and in just 8¾ hours you will be in Edinburgh. Glorious Edinburgh...Athens of the North they call it . . . well named too . . . the rugged beauty of the castle high upon the rock is not excelled by the Acropolis. When you have seen and left the beauty of Edinburgh, go north to mighty Stirling . . . then further to Balmoral, highland home of the King and Queen. Scotland makes poets... you will know why when you have seen the glorious Trossachs and the Western Highlands . . . Scotland makes golfers, too . . . you will understand this also when you have played at St. Andrews. Call or write for new descriptive booklet 27.

◆  
**COMMUNICATE WITH KETCHAM**  
General Agent  
11 West 42nd Street, New York

◆  
**LONDON  
AND NORTH EASTERN  
RAILWAY**  
OF ENGLAND AND SCOTLAND

## TRAVEL

[Continued from page 464]

all the countryside were driving into town in their high-wheeled carts, toting vegetables and live stock in the back of the wagon with them.

The leisurely way we wended through Normandy in the local train was a never-to-be-forgotten delight. If you ever want a taste of Heaven before sprouting wings, ride through Normandy in apple-blossom time, as I did.

I had to change first at Lison, then at Pontorson, where in the height of the season one takes a funny little two-car train out on the peninsula of Saint-Michel, but this was spring, so a motor met me at Pontorson.

There is a long sandy stretch only connecting the mainland with Saint-Michel, which rises like a fantasy out of the waters of the Channel. It seems as though Maxfield Parrish must have been inspired by his first glimpse of Mont-Saint-Michel to paint that picture of his that depicts castles and houses rising out of nothing.

It was twilight when we approached this town which just clings tenaciously to rocks, and winds up and up to the abbey on its summit, and as it darkened, the moon rose, making a picture one could never forget.

You are indeed fortunate if you can visit Saint-Michel out of season, preferably in the springtime, for I imagine fall would be bitterly cold there. I just can't imagine this dream place swarming with English-speaking tourists. It would detract much from the charm it will always hold for me.

Madame Poulard runs a famous inn there, and you must not fail to sample her omelettes. She herself, I understand, is a very old lady, and long since retired, but the inn she founded is still running in a most hospitable manner.

My friend, you see, did know what he was talking about.

F. H. M.

AMERICAN tourists may have read about royal processions with their mediæval pageantry, but few realize that they themselves may make a triumphal entrance into a genuine mediæval town in this, the twentieth century. If you come by train to Rothenburg-ob-der-Tauber (Germany), fate offers you the opportunity to enter this city within a wall in a horse-drawn victoria. The driver waves his whip and off you rattle along the cobblestones, trying to look pompous.

In a few moments you are driving through the Röder-Thor, one of the principal entrances to the old city, and over the moat



into the Middle Ages. On either side are little gatehouses, evidently used as homes, for eager housewives peek out to see who is clattering by. Just ahead you see the Marksturm and one of the many old fountains from which most of the inhabitants still obtain drinking water. The narrowness of the street gives the townspeople ample opportunity to study you and your luggage labels, and with difficulty you refrain from bowing graciously and royally. There's something about a victoria.

Crossing the market place with its fine old town hall and fountain, you have glimpses down several delightful streets lined with shops. You put up at the Hotel zum Eisenhut (Helmet) or at Die Bären (Bears) and say farewell to the victoria, for the most satisfactory way to see all the little byways is to go afoot. Waste no time unpacking if it is late afternoon, but start out for a walk on the city wall, from which to watch the sunset over the Tauber Valley.

Unlike the English walls, Rothenburg's wall is covered with a peaked roof, supported on the town side by wooden uprights and on the country side by a higher stone wall with slits, through which the old guards could shoot the enemy. There are some thirty towers and a half-dozen gateways in the wall, which nearly encircles the town. There is natural protection on the side toward the river, for the town is on a bluff.

From the wall you look down on the narrow streets lined with timber and plaster houses, many five or six stories high, with steep tiled roofs. Gay geraniums in flowerpots on the window sills compensate for the lack of trees and grass plats. Each sill has its little fence of iron or white pickets to keep the pots from falling on the heads of the passers-by. Outside of the wall you see beautiful rolling country, rather well-wooded along the Tauber.

In the evening you will want to inform yourself about the siege of Rothenburg and the adventures of the seventeenth-century soldier Tilly. The next morning further exploring of the town will fascinate you until lunch time, when you will do well to visit the restaurant in the courtyard of the 'Architect's House,' just off the market place. Then, after a rest, follow the road out of the village and down the bluff to the river, over a very ancient bridge for a rustic walk. The walled town above you looks well fortified, just as it did in the sixteenth century.

If you must be moving on the next day, you can go by bus to Nuremberg, but it will be with many a backward glance at this fascinating mediæval town.

H. D.



## Sometimes We are surprised

BUT we try not to show. This time a husband's wife was arriving in 10 minutes, and could we help him range a surprise dinner for her? Here was a list of guests... would we telephone them and "fix things up" when he dashed to meet his wife at the station? There were 12 that dinner... and his wife really surprised!

It's our belief that a host should do more than have large airy rooms, comfortable bedrooms, spacious closets. Beyond that we daily try to meet the surprise situation (*without surprise*), no matter what guest wants.

## Extra service at these 2 UNITED HOTELS

NEW YORK CITY'S only United . . . The R  
PHILADELPHIA, PA. . . . The Benjamin F  
SEATTLE, WASH. . . . The C  
WORCESTER, MASS. . . . The B  
NEWARK, N. J. . . . The Robert  
PATERSON, N. J. . . . The Alexander Ha  
TRENTON, N. J. . . . The Stac  
HARRISBURG, PA. . . . The Penn  
ALBANY, N. Y. . . . The Te  
SYRACUSE, N. Y. . . . The On  
ROCHESTER, N. Y. . . . The  
NIAGARA FALLS, N. Y. . . . The N  
ERIE, PA. . . . The La  
AKRON, OHIO. . . . The F  
FLINT, MICH. . . . The I  
KANSAS CITY, MO. . . . The Pro  
TUCSON, ARIZ. . . . El Conqu  
SAN FRANCISCO, CAL. . . . The St. J  
SHREVEPORT, LA. . . . The Washington  
NEW ORLEANS, LA. . . . The Ro  
NEW ORLEANS, LA. . . . The Bi  
TORONTO, ONT. . . . The King B  
NIAGARA FALLS, ONT. . . . The C  
WINDSOR, ONT. . . . The Prince B  
KINGSTON, JAMAICA, B.W.I. . . . The Constant





# BEAUTIFUL SPAIN



*An aspect of Monastery of Escorial.*



*Granada. The Alhambra. Courtyard of the Lions.*



*Segovia. The Castle.*



*Santander Polo Field.*



*San Sebastian from Monte Igeldo.*



*Madrid. Plaza de Castellor and Alcala Street.*

**V**ISIT Sunny Spain, land of Romance, History and Art. Travelling through Spain takes us across majestic mountains; into charming, lazy villages inhabited by happy, courteous people; past monuments of historic interest; cities with fascinating ruins and also into others, centres of life and culture. Everywhere you will find all modern comfort and you will be welcomed.

An estimate of ten dollars is ample to stay at the most luxurious hotels in Spain, as good as the best in the world. An estimate of five dollars is ample for any comfortable hotel.

For all information and literature apply to the Spanish National Tourist Board Offices in PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROMA, 9 Via Condotti; MUNICH, 6 Residenzstrasse; BUENOS AIRES, Veinticinco de Mayo, 158; GIBRALTAR, 63-67 Main-Street. At LONDON and other cities apply to Thos. Cook and Sons and Wagon Lits Agencies, or any other travel agency.





## ON TO GERMANY FOR

Legends  
Song and  
Poetry

The memory of Siegfried and the Nibelungen thrills the traveler as he makes a gay voyage along the fabled Rhine. The Rheingold Express thunders in luxurious splendor. Villages and inns sparkle with hospitality. Great cities embody the modern world in spacious avenues and cabarets, informal cafes, musical comedies. Honest prices, no visa fee, no landing charges. Write on margin for Illustrated Booklet No. 86. **GERMAN TOURIST INFORMATION OFFICE,** 665 Fifth Avenue, New York.



The Lorelei  
on  
the Rhine

"Going to Europe" means going to

# GERMANY

"OWEN LATTIMORE, who does exploring with astonishing zeal and enjoyment, records in his new book a second trip into Central Asia, by way of China, Zungaria, Chinese Turkestan and down to the gate of India.

"Mr. Lattimore can talk the different dialects of China, and has apparently a special gift for understanding Eastern Asiatics and making himself acceptable to them." — PHILADELPHIA PUBLIC LEDGER.

## HIGH TARTARY

An ATLANTIC Book

Sold at all bookstores

Published by

LITTLE, BROWN & COMPANY

## TRAVEL

[Continued from page 466]

If you are fond of hiking and also are interested in peasant life, combine the two in enjoying the Pyrenees Mountains. I know of no place where the combination is more delightful.

You probably know that the Pyrenees are rather peculiar in that they have no valleys cutting through from north to south, connecting France and Spain.

Three short railroad lines penetrate into the mountains from the French side. You may take your choice. From Pau you may take the train to Eaux-Bonnes, a little village with scanty conveniences, but making up for this lack in interest. It is a village of shepherds.

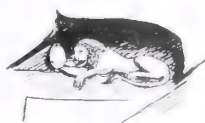
Early every morning you will see men, boys, and girls, each with a dog, taking their flock of sheep to graze on the hillsides. And in the evening at dusk they will return, the shepherd standing at the gate to count each member of his flock as it is safely stored for the night.

As early in the morning as you wish, your genial hotel keeper will pack you a lunch of *croissant*, cheese, chocolate bar, and apple, and you are free to wander the rolling hills as long as you please. On every hillside you will find the shepherd with his dog, and in the background the snow-capped Pyrenees.

Perhaps you prefer more strenuous mountain climbing. If so, go to Lourdes, take a bus for Chauterette. The scenery going toward the mountains is gorgeous — waterfalls, gorges, quaint little villages, and attractive resorts. At the end of the trail is a very comfortable hotel which serves good meals and excellent wines. From the dining-room window you can see the snow- and glacier-covered mountains which will furnish strenuous enough climbing for any amateur.

E. N.

HAVE you been feeling somewhat chilled by the cold majesty of Interlaken; just a bit overwhelmed by the snowy bulk of the Jungfrau and the Schynige Platte? Then take the train up through the gorgeous Brünig Pass to Lucerne—with its quiet beauty and friendly charm—and give yourself a few days' rest from the strenuous life of following 'the man from Cook's.'



Wander through the Old Town, with its houses frescoed on the outside; look at the interesting twelfth-century walls and watch-towers, and be sure to cross at least one of the old bridges with the series of paintings on the inside of the roof. And of course you will pay your respects to the Lion Monument, which is not small at all, as might have been supposed from the picture in the history book, but all of twenty-eight feet long, and a stunning piece of sculpture.

Back in the newer section, make a tour through the shopping district, where the Swiss women are

at work on the sidewalks, sitting on their funny little stools and turning out the most delicate of hand embroidery, apparently with no effort at all. Then sit for an hour on a bench by the picturesque lakeside, watching the water lie and talking to the friendly Swiss men and women who will be sitting beside you with their children and their dogs.

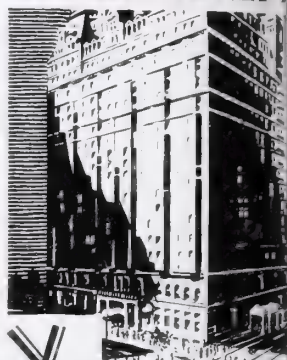
At four o'clock it is time to go to the Kursaal for tea and *petits fours* and a very lovely concert. And sitting there in the garden, you will find yourself surrounded by people from every walk in life and of almost every nationality.

Of course if this quiet life gets monotonous, or if you find it impossible to shake off the sight-seeing fever, you can explore the highways and byways. There is a lovely boat trip down the lake to Vitznau, the landing for the Rigi, which you can climb without too great an effort. There are motor trips through the William Tell country—in Altdorf you will be shown a statue of the national hero, supposedly erected on the exact spot where he stood to shoot the famous arrow! Or place yourself in the hands of a personally conducted tour and you will be whirled out to Rothenburg and instructed in the technique of making a ninety-pound cheese. But always you will find yourself hurrying back to your lakeside bench!

No—don't miss Lucerne. Give its charms three or four days of your crowded schedule and you will return to your itinerary of galleries and cathedrals with renewed vigor. But as the train pulls out for Basel your only thought will be: 'I'm coming here again!'

E. H. K.

## IN PHILADELPHIA



YOU may enjoy the lux of modern comfort, irreproachable service and a world famous hospitality... pleasingly moderate tariff

## ... The HOTEL BELLEVUE STRATFORD

J. M. ROBINSON  
Managing Director

## SMALL HOUSE EXHIBITION

May 4-16, Detroit. Architects' Corporation, Barlum Tower

May 21-30, St. Louis. Public Library

June 3-16, St. Paul. Public Library

June 22-July 3, Dallas. Highland Galleries

July 7-18, Denver. Denver Dry Company

July 24-August 7, Los Angeles. Architects' Building Material Exhibit

August 10-21, San Francisco. The House

August 24-September 1, Santa Barbara. Recreation Center

September 7-17, Portland, Ore. Meier and Frank Company

September 21-31, Seattle, Wash. Frederick and Nelson

The House Beautiful  
8 Arlington St., Boston, Ma



HOUSE  
BEAUTIFUL  
MAGAZINE

SPECIAL RATES

- \$1.00 for 5 Months\*
- \$3.00 for 15 Months\*\*
- \$4.00 for 24 Months\*\*\*

(Regular Rate 35c a Copy. \$3.00 a Year)

ORDER FORM

se Beautiful, 10 Ferry Street, Concord, N. H., or  
8 Arlington Street, Boston, Mass.

lemen:

I enclose \$.....for.....months.

.....

ress.....

.....

Foreign Postage \*45c \*\*\$1.25 \*\*\*\$2.00

HB-5-31



He WALKS UP TO GREET YOU  
WHEN YOU NEED HIM MOST

A pass-book to travel service in foreign lands . . . an insured currency, speaking the language of stores, hotels, and restaurants *authoritatively* . . . the Blue Travelers Cheques of the American Express Company. These Blue Express Cheques provide more than protection for your money. They deliver to your command all the vast machinery of the American Express Service:

AT HOME . . . the travel man who helps you plan your tour, buys your steamer and railway tickets, reserves your hotel rooms by cable or mail, advises you what to see, where to go and why, and meanwhile leaves you free to run your business, buy your gowns, and pack your trunks.

ABROAD . . . the interpreter who meets you at the foreign dock, pilots you through customs, threads the mazes of the railway system for you, and habitually walks up to you and greets you in English when you need him most.

What American traveler will ever forget the American Express, 11 Rue Scribe, Paris? The best known address in the travel world.

And the American Express Service keeps ready for you *travel havens in 25 foreign countries on 5 continents* . . . to smooth the way for you as a holder of Blue Express Travelers Cheques.

When travel calls, draw upon the friendly counsel of the travel men in the American Express office nearest to you.

It will mean that . . . in every American Express office along your travel pathway you will find . . . a helpful friend and counselor.



AMERICAN EXPRESS  
COMPANY

WORLD SERVICE FOR TRAVELERS

American Express Company  
65 Broadway, New York 599 Market St. at 2nd, San Francisco  
70 E. Randolph St., Chicago 603-8 Standard Bldg., Atlanta, Ga.

Please send me information on a trip to \_\_\_\_\_  
leaving about \_\_\_\_\_ lasting \_\_\_\_\_ weeks.  
Name \_\_\_\_\_ Address \_\_\_\_\_





*Life is complex in the active teens and twenties. The son of the house appreciates having his own telephone in his own room.*



*The daughter of the house enjoys the convenience of her own telephone. It makes the room so completely and intimately hers.*



*Too few men have a room to call their own . . . where they can flee from teas and parties to work or read in comfort. A lamp and book-rack beside an easy chair . . . with the world shut out . . . but a telephone close by to bring it back when needed.*

## "FIRE AWAY, JIM, I'M IN MY OWN ROOM!"

**Telephones throughout the house help all the family to enjoy life more**

THE modern American family is a busy, active group. Every member of it has his own interests and ambitions. The happiest families are those in homes where every possible provision has been made for the comfort and convenience of the individual. Where there are *telephones* throughout.

Dad has one in his den, so he can make a business call without disturbing any one . . . or talk to his closest cronies without dropping his magazine. Dorothy uses the telephone in her room to make dates and exchange confidences that Junior can't overhear. Some day he'll be doing the same thing. Mother uses the telephone in her boudoir, in the kitchen, on her writing desk, many times a day. Life moves more smoothly for all of them, because they have *enough* telephones.

You can supply this kind of convenience to your family at moderate cost. There are many types of service and equipment. Your local telephone company will gladly help you plan for your specific requirements. Call the Business Office for full information.



*The recreation room is a modern meeting place for members of the family. Here plans and engagements can be made without interrupting interesting games . . . by telephone.*





# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING

*A Complete Individual Service*

We are glad to answer without charge questions about: BUILDING, FURNISHING, EQUIPPING, PLANTING, CARE OF PLANTS, SOURCES OF OBJECTS ILLUSTRATED (IDENTICAL OR SIMILAR), IDENTIFICATION OF ANTIQUES

We have on file a list of the best architects and can refer you to those in your vicinity. We ourselves maintain the Home Builders Service Bureau of workers trained in the professions of Architecture, Landscape Architecture, and Interior Decoration. At a very moderate scale of fees this Bureau: MAKES STOCK HOUSE PLANS, ESPECIALLY DESIGNS SMALL HOUSES, REMODELS HOUSES, DESIGNS GARDENS, MAKES PLANTING PLANS FOR GROUNDS AND GARDEN, MAKES COMPLETE FURNISHING SCHEMES

*Send for free booklet that describes these services more in detail*

VOL. LXIX. No. 5

CONTENTS

May, 1931

Interior Design.....	John Goss	When Space is Limited.....	509
Window Shopping.....	442	Furniture designed by Wolfgang and Pola Hoffmann for the Country House of Mrs. Charles T. Church	
What's New.....	458	Walls with a Desert Glow.....	Adele Herter 510
Book and Lamp.....	462	Murals in the Dining-Room of Miss Amy du Pont in Montecito, California	
Level.....	464	Keeping Your House in Step.....	Milton Tucker 513
For the Editor's Desk.....	473	IV. New Overcoats for Old Houses	
Antispiece: Where Old and New Join Imperceptibly...	474	The Harmonious House.....	Ethel Lewis 514
Building the House and Site.....	Margaret Lathrop Law 475	II. Harmony in Scale, Balance, and Form	
The House of Mr. and Mrs. William Clarke Mason		Sketches by Gilbert Rohde	
Mund B. Gilchrist, Architect		The Robot of the Kitchen.....	Ethel R. Peyser 518
How the Plan Grows.....	Gordon Allen 483	When No Architect Was Available.....	Anna Barringer 520
Flowers in the Garden Picture.....	484	Problems in Curtaining the Window	
The Garden of Mrs. Warren Kinney		Margaret Thompson and Christine Ferry	522
With Dean, Landscape Architect		As they are met by the Modern Decorator	
Plans for Schemes for Four Bathrooms.....	Eleanor Raymond 486	Antiques.....	Nancy Cooper 526
Portfolio of Small Houses.....	488	The City Garden.....	Stephen F. Hamblin 528
Submitted in the House Beautiful Fourth Annual Small-House Competition		II. Plants that will Thrive and Plants that will not under the Adverse Conditions of Congested Districts	
Spanulas among the Rocks.....	Anderson McCully 505	How Does Your Garden Grow?...Elizabeth Leonard Strang	552
Modern Dwellings for Modern People.....	Ise Gropius 508	Index to Advertisers.....	560

## *In the June Number*

**BIG**  
The name appropriately given to a Cape Cod cottage just large enough to house a family of three and a coffee-colored Pekingese.

**ARCH AND GARDEN FURNITURE**  
A spread of three pages showing new designs in wood, reed, and iron furniture and a wrought-iron summerhouse that can be purchased knocked down.

**NA FOR THE SEASHORE COTTAGE**  
Frigates, steamboats, and clipper ships are pictured on china in designs of a sufficient variety to suit those who would express their marine tastes in all parts of the house.

**AT BEDSPREAD FOR THE COUNTRY HOUSE?**  
A number of materials answer the requirements for spreads that are tailored and easily laundered.

**THE ROMANCE OF TAPESTRY**  
Needlework of the past and some of the designs available to-day, with a word or two about stitches.

**PRIMROSES BLOOM EARLY AND LATE**  
Old and new varieties of this important flower for the rock garden.

**PAPER AND CHINTZ FOR THE SUMMER HOUSE**  
New designs selected and grouped both for the country and for the seashore house

**A LAWN THAT REPAIRS ITSELF**  
Government experiments and golf-course green keepers have evolved the first indestructible ground cover.

**WHAT KIND OF GARDEN?**  
The Garden of Reason, which was the French ideal, versus the Garden of Sentiment carried to extreme by the English.

**KEEPING YOUR HOUSE IN STEP**  
All the various ways of doing over the floors are discussed in this installment.

**A WEAVER'S COTTAGE**  
A thatched-roof cottage with rain barrel and all the romantic elements associated with the English and French cottage.

**THE CITY GARDEN**  
Just how to make plants grow in a garden hundreds of feet in the air.





*Residence of Arthur W. Coote, Architect, Great Neck, New York*

**The Tower**, now so much in vogue, is beautifully capped  
house of Normandy design, with a roof of Ludowici "Antique" S  
Tile. Always, a roof should seem competent in weight and co  
this one is, for the character of the building. No other roofing material is as varied in color and as adapta  
design as Ludowici Tile, with precisely the suitable style for each type of architecture. The beauty endure  
the protection against fire and weather is complete and permanent.

**LUDOWICI TILE**

Made by  
**LUDOWICI-CELADON COMPANY**

NEW YORK: 56 FIFTH AVE. • CHICAGO: 104 SOUTH MICHIGAN AVE. • WASHINGTON: 738 FIFTEENTH ST.



# OVER THE EDITOR'S DESK

HOUSE BEAUTIFUL comes to you this month in a somewhat new dress. A new type face is used for the text and a two-column page replaces the former three-column one; margins are larger, and several of the departments have new illustrations. These changes, we believe, not only improve the appearance of the magazine, they make its pages more readable. A greater flexibility in the presentation of the material will be noted, although this will be more conspicuous over a range of months than in a single issue.

Many new type faces and greater freedom in the arrangement of text and illustrations on the page have so increased the possibilities for variety in magazine making that in changing our format we are but recognizing progress in this field. Extreme modernism, showing itself in the use of exaggerated types and bizarre spacing, has appeared in this art as in others. Its tendency is to call undue attention to the type itself, so that we are in danger of forgetting that type is after all but a vehicle for thought, but a



device adopted for convenience. Its true purpose is to serve the thought to be expressed and it serves this best when it is in character with it. If the context is conservative, the typography should be also. If it is radical, the choice of type in which it is set and the arrangement of the type on

the page may properly reflect this fact.

The *House Beautiful* is a magazine devoted to the recording of good taste in the realm of homemaking. It draws upon past styles and periods for examples for its context and illustrations, more than upon contemporary ones, because it recognizes the value and permanence of tradition. Obviously, then, it cannot consistently adopt an ultramodern type page that asserts itself beyond its importance, that does indeed outvoice the message of the text. Good modern typography is simple, direct, and honest. These are the qualities that we have endeavored to express in our new pages because they are qualities that will endure.

## Our New Department

The Home Builders' Guide, which has for the past year contained concise answers to important questions about building, has been discontinued. In its place, there is a new department under the title of 'What's New,' in which new materials, new equipment, new furnishings, — in fact everything that is new and that will interest the home owner, — will be noted. We believe you will find this department as helpful as the old one. Your questions and problems, however, need not remain unanswered, for our Home Builders' Service Bureau exists for the express purpose of helping you out of your building difficulties. It answers by letter each month hundreds of inquiries ranging from what is the best material for kitchen counters to how to rid English ivy of red spider. Whether your questions therefore are as trivial as the Peterkins' or posers for engineers, our Bureau will endeavor to answer them as satisfactorily as did the Lady from Philadelphia.

## The Small-House Portfolio

The houses included in the special Portfolio in this issue are only a few of those submitted in our Fourth Annual Small-House Competition which form the traveling exhibition now current. These have already been shown in Boston, Pittsburgh, Cleveland, Chicago, and New York and will eventually go to the West Coast. A complete itinerary of these exhibitions is given on page 468 of this issue.

## Anent our First-Prize House

Of the first-prize house in the five-to-seven-room group, which was published in the March issue, Edmund B. Gilchrist wrote us: 'The first-prize house is nothing short of a knockout. Really charming, and I

congratulate both the architect and you in bringing it out into the light.' If he hadn't said this first, we should apply a similar epithet to the house designed by him.



EDMUND B. GILCHRIST  
*Mr. Gilchrist designed the Mason house,  
given first place this month*

## Coal Ranges

Following a friendly suggestion, we made a last-minute change in a caption under one of the stoves on page 519 by removing a comparison to the wood range, because the 'younger generation to-day does n't know anything about a coal or wood range and would n't understand the analogy.' Undoubtedly our simile was somewhat old-fashioned, and undoubtedly the young girl of to-day is no more familiar with cooking on anything but a gas or electric stove, if indeed she is acquainted with the art at all, than she is with sleigh riding or quadrille dancing. But two forces are at work

which may introduce her to the range of her grandmother. Victorianism, which no one really takes seriously, may nevertheless, before she is bowed out of the front door, descend to the kitchen and set up her government there as in the parlor. Then out with the whole brood of electrical and gas equipment and back with the labor-making devices, including the elegantly ornamented, nickel-betrimmed coal stove. The other force is the popularity of the week-end house, which is more often than not a simple cabin in which conveniences have not as yet been installed and where somehow labor becomes play. Here, we venture to believe, many a family, from the oldest to the youngest, is adding the knowledge of the coal or wood range to its apperceptions.

## Long live the Redwoods

The cause of conservation never received finer support than when the Garden Club of America directed its efforts to raising a fund for the purchase of one of the last available stands of redwoods in California. From the \$25,000 first raised, this amount grew in a little over three months to \$82,000, contributed by all the ninety-one affiliated clubs. With this larger fund a more extensive grove can be purchased than was at first planned. Thus has the Garden Club of America added to the astonishing span of years of hundreds of these arboreal aborigines.

## A Correction

We have learned since publishing the photographs of Mrs. Henry V. Greenough's garden in the March issue that credit for the pool and planting on page 261 should have been given to Mr. Wayne E. Stiles, Landscape Architect.





## WHERE OLD AND NEW JOIN IMPERCEPTIBLY

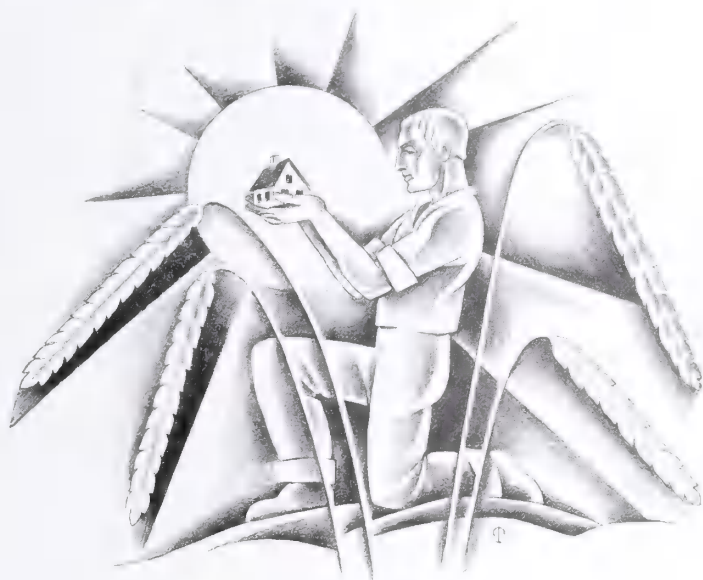
*Standing for a century and a half in front of the original farmhouse, this old maple shades the new loggia which connects the old house above with the new wing on a lower level. Three French windows*

*from the living-room and one from the dining-room open on to this lower terrace which is used as an outdoor living-room. The house of Mr. and Mrs. William Clarke Mason; Edmund B. Gilchrist, Architect*



# THE HOUSE BEAUTIFUL

## BUILDING : PLANTING : FURNISHING



## WELDING HOUSE AND SITE

*This house, designed by Edmund B. Gilchrist, Architect  
for Mr. and Mrs. William Clarke Mason, Chestnut Hill,  
Philadelphia, literally wanders Uphill and down Dale*

BY MARGARET LATHROP LAW

A HOUSE, whether simple or sophisticated, should be as firmly rooted to its soil as an ancient oak. As surely as rhythm vibrates to rhythm, the contour of a building must repeat that of the surrounding slopes and heights.

At last Americans are coming to recognize this elementary principle of architecture. We are in open rebellion against those houses which look as if they had been casually dropped on their sites from an indiscriminate aeroplane. Such piles of sticks and stones are no more integral a part of the land on which they stand than a cow tethered temporarily in a churchyard or a doily blown from its clothesline.

Slowly but surely the necessity of designing an entire place is dawning upon American house builders. We are now learning what Asiatics and Europeans have known for centuries: that house and garden must never be treated

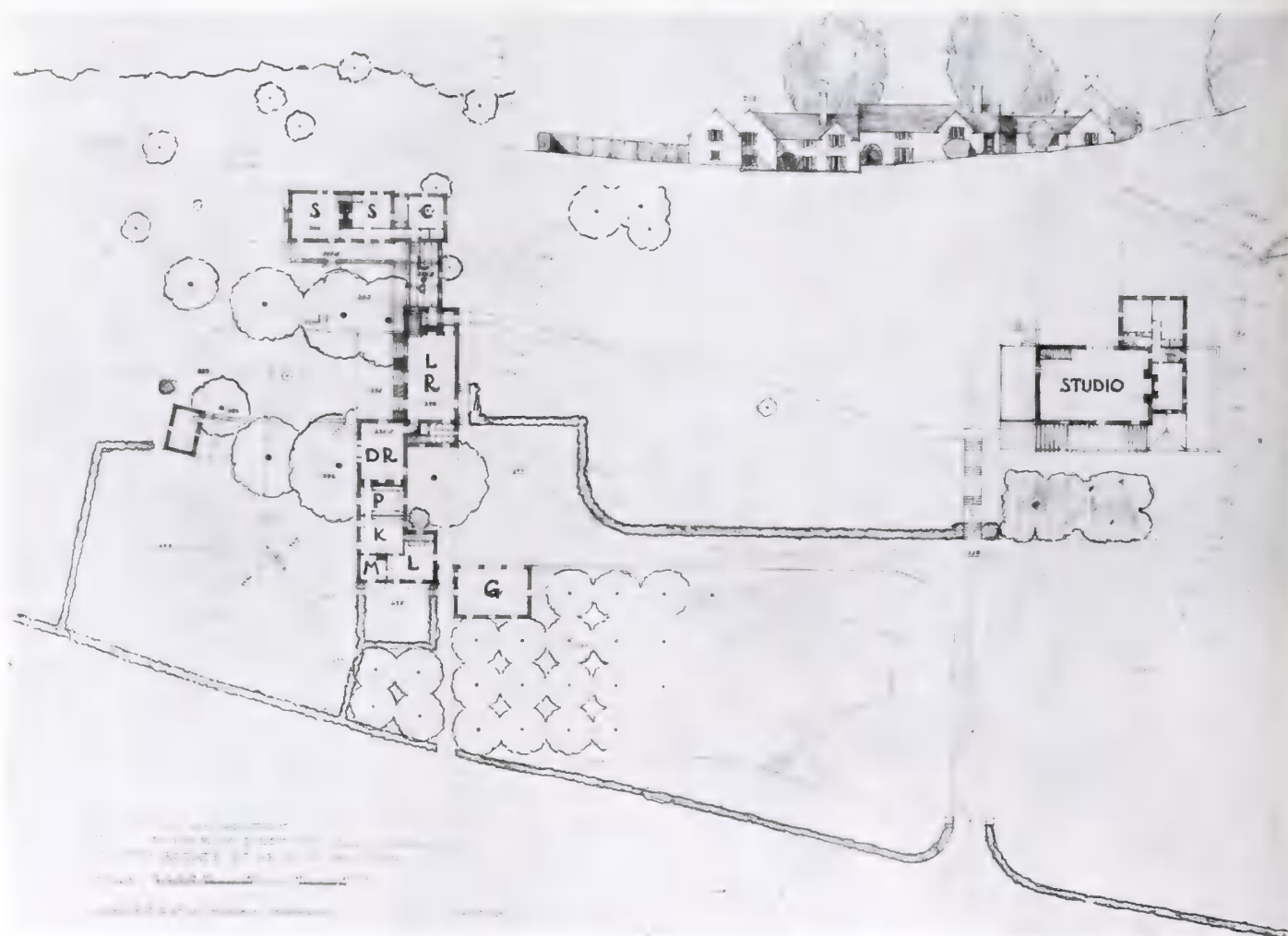
as separate units, but always as one problem and one composition. To-day the best American architect creates a house for a given site instead of mutilating a piece of ground to make it fit a building conjured from his laggard imagination. In other words he recognizes topography as a greater force than his T square and triangle. Instead of regarding natural features of the landscape as a hostile force to be fought and conquered, the clever architect to-day treats them as friendly allies.

The recently completed house of Mr. and Mrs. William Clarke Mason of Chestnut Hill, near Philadelphia, illustrates newly evolved methods of welding house and site. With such skill has the architect accomplished his purpose that the building and the land seem to the eye as much a part of each other as two pieces of fused metal. When we see the gain in building on such principles as are exempli-





*The composition of this rambling stone house, partly old and partly new, moulds itself to the difficult lines of a billy site and accommodates itself to the surrounding trees in a most successful manner. In the plan below, S, S, and C are two guestrooms and a den in the original farmhouse, connected by a loggia with the new living-room which in turn leads to the dining-room and the service quarters beyond*







*An old pear tree determined the level of the front terrace and gives to this new section of the house an atmosphere of age and permanence. The stone walls are whitewashed and the roof is of tiles which resemble old shingles*



fied in this house, we wonder why it has not always been done in this way.

The truth is that in the past circumstances have often made this impossible. Aesthetics could play but a minor part in the lives of our pioneer forefathers. Fighting and praying were their chief concerns. Dire necessity determined the places where they should set up their Lares and Penates. Those first settlers in Pennsylvania did not choose to live in caves dug out of frozen mud along a river's bank. Such sites were better suited to foxes than to manor-bred men and women. Penn's followers stayed close to the Delaware because Indians with tomahawks lurked in the wilderness beyond. Before the Quakers could hew beams and bake bricks an enemy had to be placated with soft words and bright beads. In God-fearing New England villages the communal life naturally centred around the church and the blockhouse. A man was lucky to have a roof of any sort over his head. Fate chose the pioneer's site and he was often his own carpenter.

Later, in the heyday of post-Revolutionary prosperity, when American gentlemen became their own architects, they fell completely under the spell of Europe's classic revival. Our leisured plutocrats built with skill and surety, but they created nothing original. They merely imported the fashions then in vogue with English country gentlemen. They took over not only their house plans but their ideas of formalized gardening, in some cases actually summoning able landscape architects from overseas. During the periods of Georgian and early Empire influence Americans were wise enough to pattern each place as a unit. An owner formalized his house and garden, even if they stood in a clearing encircled by primeval forest. In other words, his supreme effort was always to civilize his site in order to make it fit a preconceived plan imported from England.

You may scour the Atlantic states from north to south without finding an old house which in its original conception followed the given contour of its site. In the case of the few which do ramble from one level to another it is because expanding owners of later periods have made additions. A stilted house on different levels was no more desired by post-Revolutionary Americans than a horse whose legs were of different lengths. If flat sites could not be chosen, black hands were set to work to smooth off inconvenient excrescences of nature.

But it was usually level along the banks of the rivers where most of America's finest manor houses were located. In a period when roads were rough and few, rivers offered a

natural network of communication. Irish linens, Parisian dress stuffs, Chinese tea, and English armchairs were brought in the owners' schooners to docks adjoining their homes along the Hudson, the Schuylkill, the Severn, the James, the Ashley, and the Cooper. In the South, where rice and cotton were being shipped from these same docks,

each white-porticoed house became the centre of a semi-feudal estate and a glamorous manorial life.

When the industrial revolution swept the country with its great impetus toward mechanical invention, it brought about increased mobility of living. That should have meant liberation in the choice of sites and houses appropriate to them. But, instead, America became so engrossed with multiple new mechanisms that house builders chose far worse locations than their forefathers. A desire for display dictated one's site. A house was a house. That was all. It had to be large enough to hold a family of ten children. The essentials were ample floor space, high ceilings, and tall windows. If the French approved mansard roofs, they were stuck on the top of our square boxes made of gray or

green stone. If Germany reveled in cast iron, or wooden gingerbread, we added that. Material, floor plan, and site were three elements that had scarcely more than a bowing acquaintance. The house of the eighties and nineties was placed firmly in the centre of a place, and all the old trees which it had taken centuries to perfect were cut down like so much hay. If hills and slopes were round about, the house had no more connection with them than the patches on a crazy quilt of this same era bore to the quilt's ensemble.

Moreover, a house perched. It was never rooted or anchored. It no more needed to be welded to its site than the assorted gimcracks on a whatnot needed to be tied to each other, or the bustle considered part of a woman's anatomy. Victorianism was smug in its content with a flamboyance which ignored structural necessity. Victorianism acknowledged no skeletons of any sort. Flesh did not bind bones to anything so unmentionable as vital organs. If a house was by chance built of stone which was the very rib of earth, there was no reason to emphasize the connection between material and background.

A new age has thrown such vapidities of thought into the trash heap where they belong. With all the possibilities of research and travel now at their command, progressive American architects have taken the age-old lore of Latin lands, tempered it with English tradition, and applied it fearlessly to their own modern building.



*This sunny loggia with gray stone walls and rough beams connects the old house with the new*





*The original farmhouse is shown above, connected now by a glassed loggia to the new wing on a lower level. The whole plan of the remodeled house was evolved around the splendid maple tree which has stood in front of the old house since it was first built in 1780*







*The front entrance and stone steps leading to the loggia and master's bedroom*

Now at last we are 'informalizing' houses to suit their sites, subordinating roof lines to hilltops, floor plans to given grades, and guarding existent old trees as something more precious to the owner than any chimney which can reach to their branches.

We have learned to include hills and valleys in our terraces, porches, and rooms. We have discovered that outdoor rooms are as essential to leisured living as indoor rooms. We know that a skillful architect can invite the morning sun to play in dressing-rooms and can make it set from the very window where we sit at tea time.

Yet such achievements are never easy. They are delightful to discuss in theory beside a crackling fire, but their actual realization unfailingly presents difficulties. Welding is not the process of a moment. It is far simpler to build the unrelated house which is dropped on the landscape than the one which crawls laboriously uphill and trips blithely down again.

The architect of this house succeeded in solving the problems presented by this particular place because, from first to last, he refused to think of it as a house alone. Always in his mind, on paper and in his three-dimensional model, it was primarily an estate, of which the house was eventually to be an integral part.

The three and a half acres with which he had to deal included a small valley between two hills of varying levels, the whole shaped somewhat like the letter J. While the location is in no way remote from suburban life, a sense of seclusion is achieved by natural boundaries. On three sides the golf links of the Philadelphia Cricket Club surround the place. On the fourth and north side, deep woods lead to the Wissahickon, Philadelphia's forest sanctuary. There is in no direction a view which should be excluded.

On the southeast side of the upper hill, running north and south, stood a simple farmhouse, one room deep and two rooms long. It was built in 1780 and since then little changed except for the addition of a wooden porch with jig-saw decorations. At the foot of the hill below the house stood an old spring house still used for the milk of the dairyman occupant of the house. To the east was his large stone barn, to which a wooden shed had been added.

Mr. and Mrs. Mason not only needed a house large enough for entertaining and tranquil enough for uninterrupted study, but they needed a separate studio as well. Where should the house be? How should the studio be placed in relation to the house?

Whatever happened, the trees should not be disturbed. For generations, walnut, maple, ash, and pear trees had been growing there. These and the beautiful natural lines of the place were a precious possession which must be guarded at all costs of planning and building.

As soon as it was decided to transform the barn into studio and chauffeur's living quarters, this project became a comparatively simple isolated problem of adapting to peculiar modern needs an old shell of masonry. The rafters on which the second floor of the wooden addition rested were left on their supporting stone columns, but transformed into the top of a pergola. Cow stalls were supplanted by a polished studio floor, dressing-rooms inserted where fodder had been kept, and a sun porch added above. The wide door through which hay wagons entered is now changed to a glass door which leads from the ballroom on the second floor to the small enclosed garden now in its initial stages of development. The two fireplaces and added wing now used for chauffeur's quarters make of this studio a complete living place on a smaller scale than the house, whose location then became the first essential issue.

The outstanding difficulties were in achieving a graceful yet practical means of approach and at the same time



secluding a side of the house for that intimate living in roofless, unwalled rooms. Obviously the original old house had to be incarnated in the new. Not a single branch of a single tree was to be sacrificed, unless absolutely necessary.

If a roadway should be laid direct to a south-fronted house on the hill, there would be no chance for privacy. Grades made it impossible to approach from the back. The solution was to consider the existent old house as an incident only, not to make it the tail which wagged the dog. Privacy and sunsets could be gained on western terraces if the entrance faced east and one driveway led past the studio and on to the main house, which should include the garage. This meant that the new house should then run northwest and southeast, forming a dam across the valley. In fact, the house had to be made to walk uphill and down dale, to take whatever hurdles the designers decreed. Poets of the sentimental past may have written of houses that nestled against hills, but never of houses which, like this one, ran uphill and were spurred on to heights.

The trees established grades that could not be destroyed. As a result the first floor of the house is on five different levels, which achieves, incidentally, a maximum seclusion of one room from the next. In order to string the mass out effectively a loggia was contrived for a link between the restored old house and the living-room of the new. The floor plan for this room was contrived to pass to the east of the large maple tree included on the (Continued on page 537)



*A corner of the dining-room with blue and white emphasized in its color scheme*



*The pale yellow walls of the living-room are brightened by the vigorous coloring of the paintings which hang upon them — colors which are echoed in the booked rugs and upholstery*

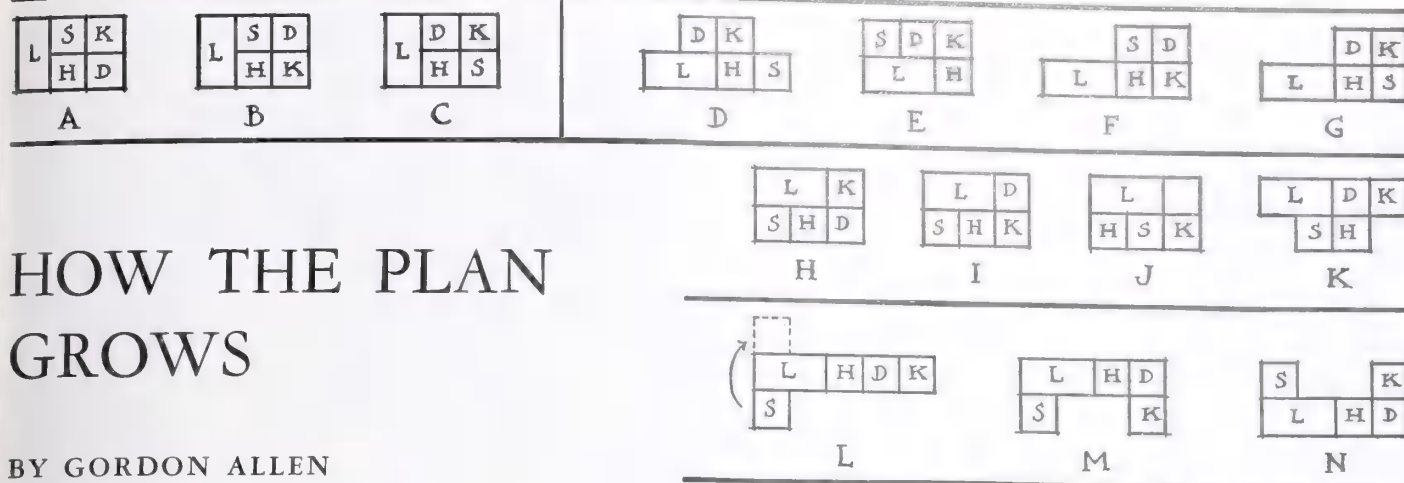




*Two views of the old barn, now transformed into a studio with accommodations for a chauffeur in one wing. The large glass door was originally the entrance for hay wagons*







# HOW THE PLAN GROWS

BY GORDON ALLEN

This article by Gordon Allen, of Boston, is the first of several that we shall publish, all by architects who will tell just how the architect works

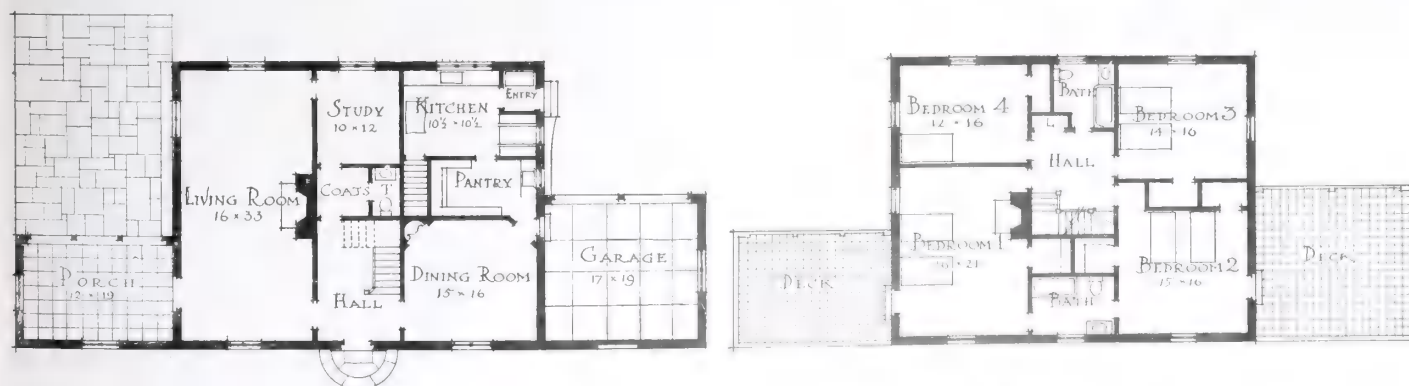
You have decided that the time has come to build. You have found a suitable piece of land, but before actually buying it you are going to consult your architect (whom you have chosen because you like those of his houses which you have seen) and make sure that he thinks the lot will be right for your purpose. Most of the factors that will determine the location — the character of the neighborhood, the distance from town, the accessibility of golf course, school, movies, and church — you can consider best for yourselves. You can find out about water supply, sewer, electric and gas lines, and you have already decided that the outlook is pleasing and the situation seems to be healthful. But you may well take the architect's advice on certain matters which are often overlooked, such as the placing of the house, the drive, and the garage, and the general disposition of the main and service parts of the house.

Let us say that the lot in question is on the west side of a street running north and south, and that your architect suggests that your living-room be placed at the south, your kitchen at the north, and your front door on the east, nearest the street.

If he advises you to buy the land, and you have satisfied

yourself that it will be within your means, now is the time to tell him that you want him to do your house. Suggest, however, that he do not start for a week or so, or until you have had time to make some rough plans yourself. He should be quite willing to wait, as it will be a great help to him if you take a few days to crystallize your ideas. He has too often received from his clients at the very start a great many suggestions about details which he would prefer to postpone for later consideration; but he will appreciate every practical point you can settle on.

Almost invariably clients describe to their architects confusing details of the house they want long before they have considered what style their place, their pocketbooks, or their neighborhood calls for. They are naturally quite apt to fall in love with some feature in houses or photographs which they have seen, and, before they have considered half the conditions that affect their present problem, to come prematurely to the conclusion that here is the house they want. They are apt to forget, because they are starting from the very beginning, that it is quite possible, if they go about it right, to get a much better house for their purpose than any they have considered. There is no reason to cast aside the ideas they have gleaned from other houses, for these will be of the greatest assistance somewhat later; but at first they should confine themselves to those points which form the basis of every good plan — for, at the moment, (Continued on page 530)



Such diagrams as those at the top of this page, the client himself can work out as a preliminary study. They represent the possible combinations of hall, living-room, study, dining-room, and kitchen, when the lot faces east and it is desirable to have the living-room on the south side. The plans are the architect's development of 'A'



# TREES IN THE GARDEN PICTURE



*The Garden of Mrs. Warren Kinney*

*Morristown, New Jersey*

RUTH DEAN

LANDSCAPE ARCHITECT

*The long brick walk leads from the front door to the far side of the garden. It is bordered with phlox, hollyhocks, blue Salvia, zinnias, Nicotiana, and lilies. At the left, separated by a stone wall, is the lower garden with grass terrace and borders, as seen in the illustration below. This area was designed so as to leave an open grassy space under the tree where flowers would not thrive*

*Photographs by Richard Averill Smith*

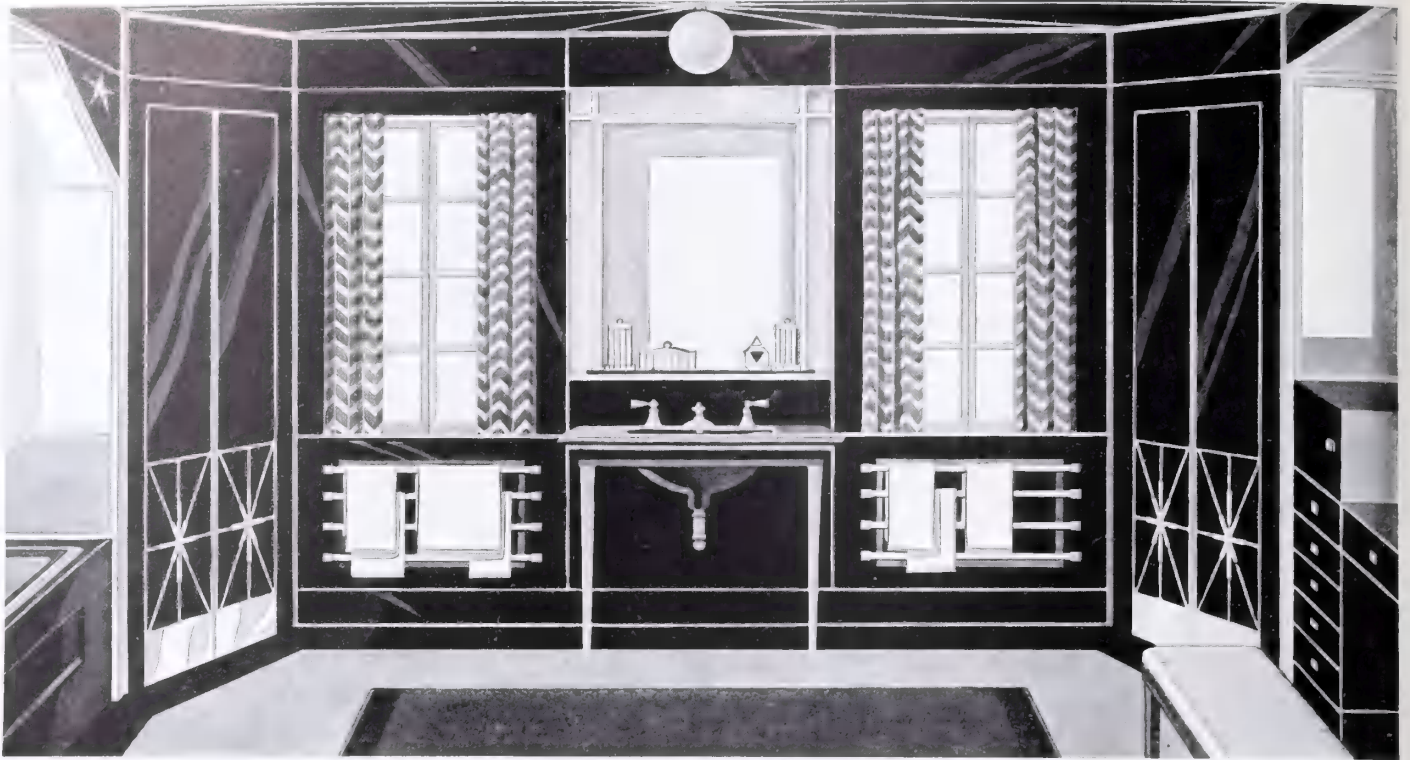






*This walk below the lower garden parallels the brick walk shown on the opposite page. The low retaining wall is of stone laid up dry with *Nepeta mussini*, *Arabis albida*, and *Ajuga reptans* growing in the crevices. Above the wall are iris and grasses planted near a pool. *Hemerocallis*, *phlox*, *aconite*, and *Aquilegia* can also be seen growing here happily in semi-shade*





1. SUITABLE FOR A LARGE SUBURBAN OR CITY HOUSE

## COLOR SCHEMES FOR FOUR BATHROOMS

BY ELEANOR RAYMOND

*Colors: black, cantaloupe-pink, chromium, with accent of brilliant jade green combined with mirrors*

**WALLS AND CEILING:** Dull-finished black glass or rubber with narrow chromium metal bands radiating from a chromium star and light in the centre of the ceiling and extending down the walls to the floor. Tub and dressing-table niches have mirror walls and ceilings of frosted glass with concealed lights. Doors to toilet, shower compartments, and closets are of black glass with chromium borders and grilles.

**FLOOR:** Orange rubber with a 6-inch black border. Hand-woven rug of black.

**DOOR AND WINDOW SASHES:** Door to hall covered with cantaloupe fabrikoid, sashes painted cantaloupe.

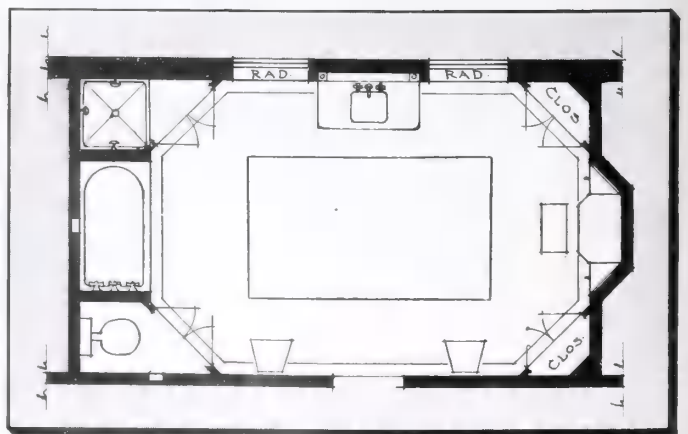
**PLUMBING FIXTURES:** Lavatory—black marble slab with chromium faucets and chromium legs. Tub—black enameled iron.

**FITTINGS AND HARDWARE:** Towel bars of glass with chromium ends. Other fittings of chromium.

**DRESSING TABLE:** Painted black wood with chromium hardware.

**CURTAINS:** Cantaloupe and black chevron-pattern oiled silk.

**ACCESSORIES:** Toilet bottles, soap dish, and accessories on dressing table and over lavatory, of jade-green and chromium on black glass shelves. Chromium grilles in front of black radiators in recess under windows to serve as towel bars. Towels cantaloupe color. Two chromium chairs with cantaloupe fabrikoid seats. Dressing-table bench with jade-green fabrikoid seat.





## 2. SUITABLE FOR A SMALL SUMMER HOUSE AT THE SEASHORE

*Colors: red, white, and blue*

**WALLS AND CEILING:** Walls painted pure white, high-gloss enamel with Chinese-red stripe at ceiling. Over tub, to height of 6 feet, 4-inch square white tiles. Ceiling, pale sky-blue.

**FLOOR:** Plain bright red linoleum.

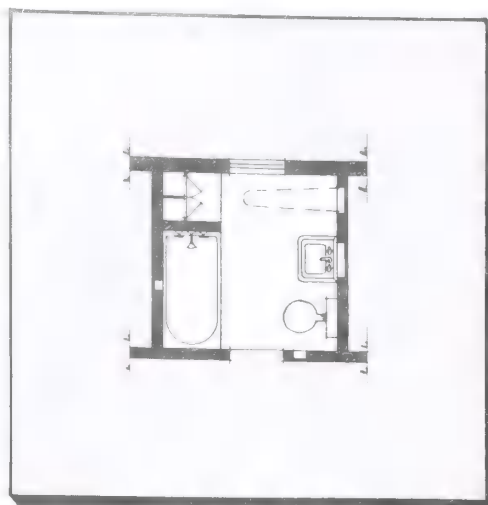
**WOODWORK:** Door and window trim white, window sash and door itself strong sky-blue.

**PLUMBING FIXTURES:** White.

**FITTINGS AND HARDWARE:** Chromium plate and white china. Door knobs white china. Electric fixtures, chromium.

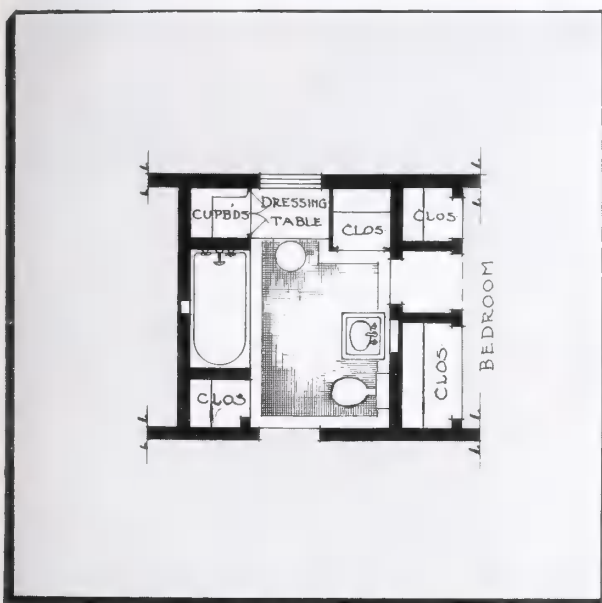
**CURTAINS:** Window curtains and shower curtain of white duck with horizontal one-inch stripes of Turkey red stitched on, one near the top and a group of three near the bottom.

**ACCESSORIES:** Medicine cabinet, ironing-board cupboard, towel cupboard and soiled-clothes bin below, all painted Chinese red inside. Bottles and tumblers of red glass. White toothbrush holder, soap holder, and toilet-paper holder built into wall. Toothbrush handles red, white, and blue. Towels white with red borders or check lines. Bath mat blue with white border.



## 3. FOR SMALL HOUSE WITH PAINTED WOODWORK AND PAPERED WALLS

*Colors: honeydew-green, black, and cream with accent of pomegranate-red*



**WALLS AND CEILING:** Walls papered with plaid paper in the above colors on a cream ground, using either waterproof paper or one that can be lacquered. Wainscoting 3 feet 4 inches high of green semi-gloss enamel paint. Walls over tub to height of 6 feet, tile 4 inches square, to match tub in color. Ceiling: matching background of paper, except of bathtub niche, which is a light tone of green.

**FLOOR:** Black square ceramic tile with continuous black joints and green border one tile wide, 6 inches from the outer edge. Black baseboard.

**WOODWORK:** Green to match wainscoting.

**PLUMBING FIXTURES:** Cream-colored.

**FITTINGS AND HARDWARE:** Chromium, door knobs black glass. Electric fixtures, frosted glass with chromium bands.

**CURTAINS:** Shower and window curtains of plain cream-colored oiled silk with wide hem and narrow heading of pomegranate-red.

**ACCESSORIES:** Towel bars and shelf over lavatory of black glass and chromium. Red tumblers, soap dish, and so forth, over lavatory and on dressing table. Medicine cabinet and shelves in cupboards and closets painted red. Towels white with red borders. Bath mat red—white border.

## 4. FOR SMALL HOUSE WITH STAINED WOODWORK AND PLASTER WALLS

*Colors: shades of ochre-brown, black, with accent of old turquoise-blue*

**WALLS AND CEILING:** Painted or covered with Sanitas in light ochre-brown with a 3-foot 4-inch wainscoting around the room of dull black Formica or rubber flooring. Bathtub alcove walls like wainscoting.

**FLOOR:** Cork tile in 6-inch squares laid in alternate light and dark tiles with continuous joints and a 6-inch black rubber border.

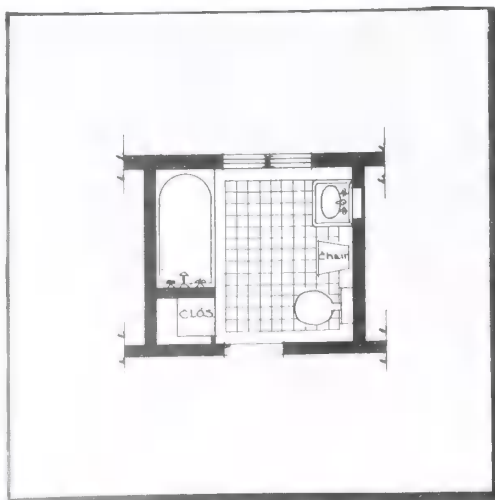
**WOODWORK:** Trim painted black, closet doors and sashes color of walls. Door to hall painted blue.

**PLUMBING FIXTURES:** Light ochre-brown.

**FITTINGS AND HARDWARE:** Pewter-finished nickel, faucets having black china handles. Toilet seat black. Electric fixtures, painted blue.

**CURTAINS:** Window curtains turquoise-blue and cream patterned chintz or linen. Shower curtain cream-colored oiled silk with  $\frac{1}{2}$ -inch binding of turquoise-blue.

**ACCESSORIES:** Clear glass shelf over lavatory with turquoise and pewter accessories on it. Clear glass towel bars with pewter-finished nickel posts. Medicine cabinet painted turquoise-blue inside. Towels ochre color and white. Bath mat black with cream-colored border.





# A PORTFOLIO OF SMALL HOUSES

*On the succeeding Sixteen Pages is shown a Selection of Premiated Houses and Others submitted in the House Beautiful Fourth Annual Small-House Competition by the following Architects*

ROLAND E. COATE

DUNN & COPPER

SOULE, MURPHY & HASTINGS

A. F. EVANS & CARROLL E. WELCH

ALBERT J. SCHROEDER

F. NELSON BREED

MARSTON & MAYBURY

DAVID J. WITMER & LOYALL F. WATSON

THE houses chosen for this portfolio are selected as a representative group of the best of those submitted in our last competition. Fitting room units together is like working out a picture puzzle, the placing of the pieces involving many intricate problems. To provide accommodation and circulation for a family of definite size, within an area usually limited in cubic feet by an inelastic budget; to secure an orientation which will take advantage of sun, breeze, and view; to mould the house to the topography and to preserve existing trees, are all rules of the game which must be observed.

To facilitate study of the plans, the particular conditions which influenced the architect's solution are noted in the captions. It is well to remember in checking these that although there is one best plan, there is seldom an absolutely ideal one — that is, one that meets perfectly all requirements. Thus the one finally arrived at in any given instance usually contains some compromises. Perhaps a view from the principal rooms must be sacrificed for sunlight, or a wide, ample hall for a first floor lavatory, or a breakfast-room for a study — the choice of one meaning necessarily the elimination of the other. In rendering judgment upon a plan, therefore, the owner's and not a personal point of view should be adopted as far as possible.

To attempt any generalizations from these few houses may seem to be assuming too much, but having in mind the other houses submitted in the competition, as well as the many sent us during the past year or so, it is perhaps

fair to draw from them certain conclusions with regard to some general trends in the planning of the smaller house. In the first place, most of them are of the asymmetrical or irregular type, shaped by a willingness on the part of the architect to meet squarely the demands of the client in the matter of the allocation of space and the relationship of rooms, rather than by a preconceived idea of the external appearance of the house. The result of this complete acceptance of conditions is usually a house that has a distinct individuality of its own and is not merely a duplication of European architecture. Houses of this character form, in the sum, what may be the nucleus of a real American style in domestic architecture. A second deduction, then, from these houses is this growth of freedom in architectural expression which is a direct result of greater elasticity in planning.

The increasing frequency of the attached garage, of the first floor bedroom for maid or guest, and of the open terrace, is reflected directly in the massing of the house and in its relation to its surroundings. The elimination of the sleeping porch, the more common occurrence of the dressing-room or combination dressing-room and bath, the improved planning of service areas, are minor changes with less influence on the plan, perhaps, since they mean more a reorganization of space than a reshaping of it; but they are further indications that the plan of the house is coming more nearly to reflect the habits of the family than has been the case in the past.



*Photographs by George D. Haight*



SECOND PRIZE IN THE EIGHT-TO-TWELVE-ROOM GROUP

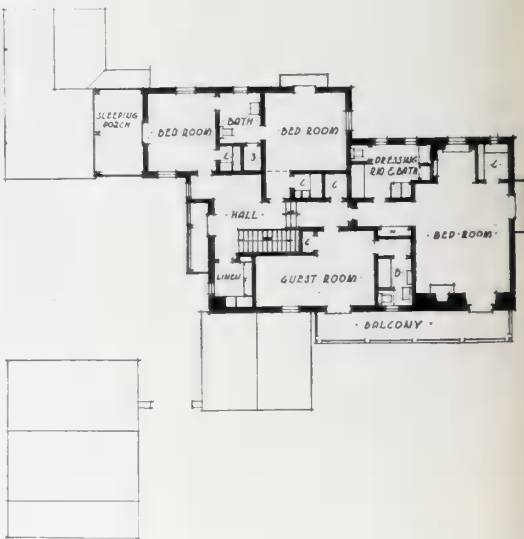
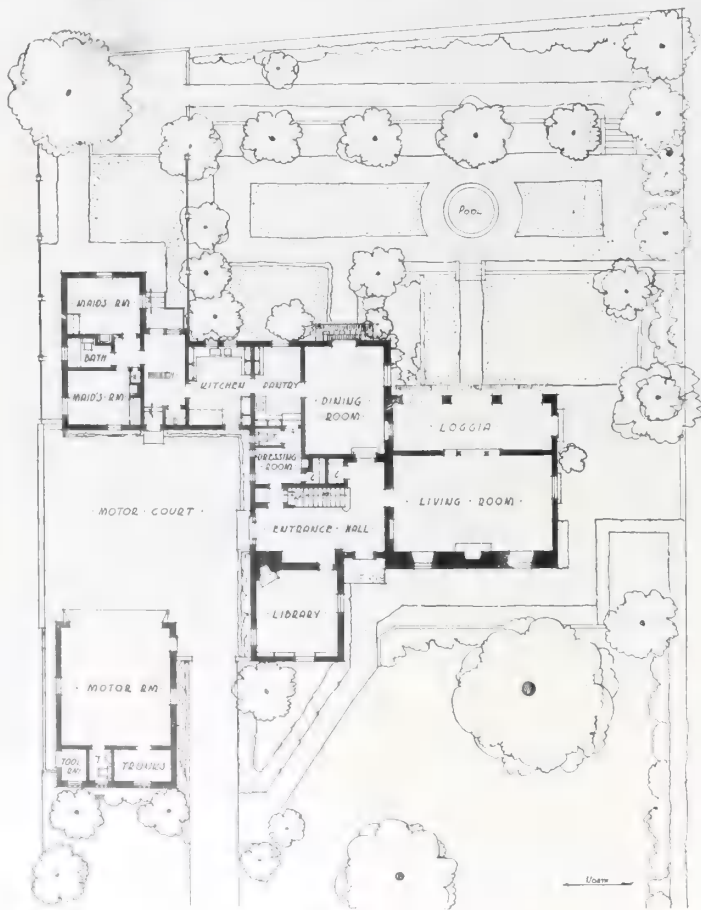
*The House of Mr. William B. Hart  
Pasadena, California*

ROLAND E. COATE, ARCHITECT





*A particularly interesting feature of this house is its placing on a shallow lot with the garage so located as to form with the library ell and the service wing a small motor court just large enough to allow a car to swing around and enter the garage. There are two gains from this arrangement, besides an interesting grouping — the service wing is screened and the rear of the lot is left free for the garden toward which both the dining-room and the living-room face*



*The House of Mr. William B. Hart  
Pasadena, California*

ROLAND E. COATE, ARCHITECT





*Garden entrance from the dining-room. The walls of this house are of handmade brick moulded to resemble adobe brick and pinkish red in color. The trim is white, the shutters light green, and the roof of brown shingles*





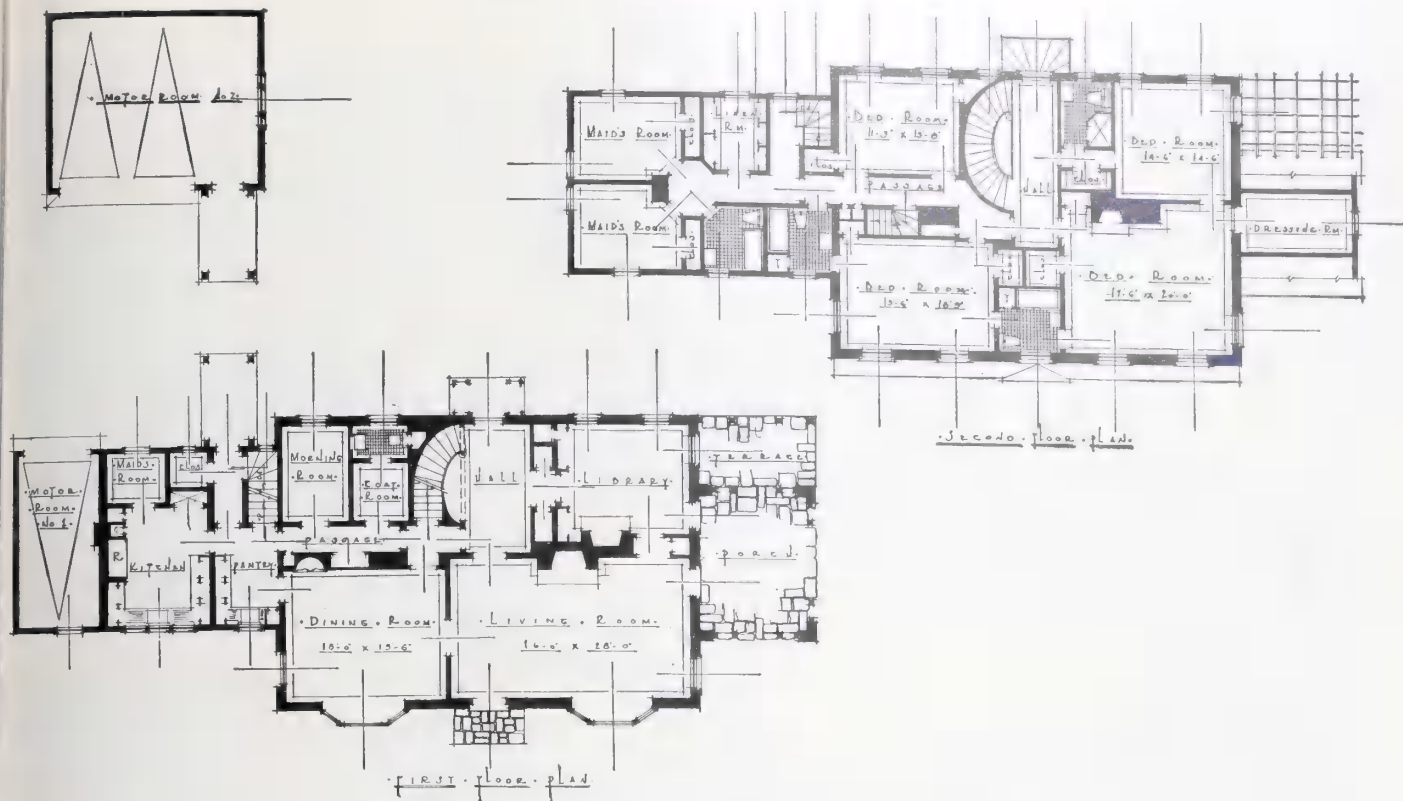
THIRD PRIZE IN THE EIGHT-TO-TWELVE-ROOM GROUP

*The House of Dr. J. R. Driver, Shaker Heights, Cleveland, Ohio*

DUNN & COPPER, ARCHITECTS

*This house, situated near a dense wood, is so orientated as to obtain the advantage in the principal living-rooms of a fine view to the north over a golf course. A problem to be considered in planning this house was an allowance of ample garage space for three cars. This led to the interesting solution, seen in the plan, of attaching one unit to the house and placing the larger one across a court connected to the house by a covered passage which is screened by a lattice*





*The house is built of random ashlar of a dense local sandstone light gray in color. The trim, doors, and shutters are white, and the roof of weathered shingles*







SECOND PRIZE IN THE FIVE-TO-SEVEN-ROOM GROUP

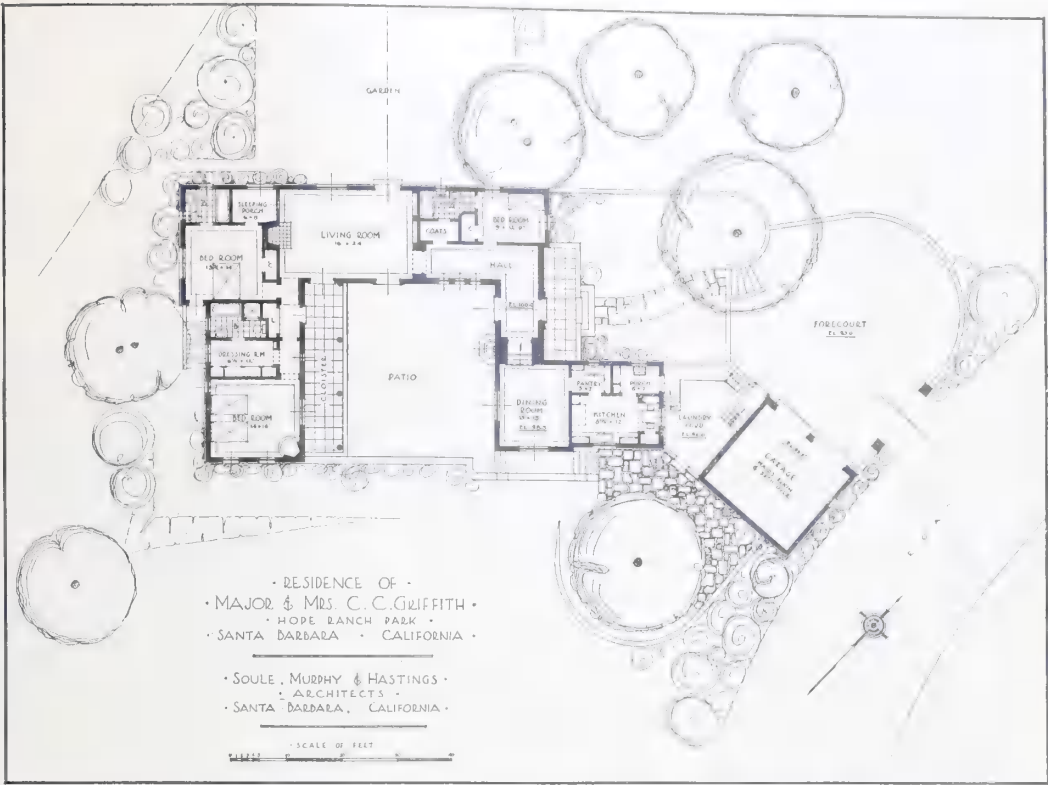
*The House of Major and Mrs. C. C. Griffith, Hope Ranch Park  
Santa Barbara, California*

SOULE, MURPHY & HASTINGS, ARCHITECTS

*Situated on a hillside rising rather sharply from the road, this house is most interestingly placed both for general circulation and for enjoyment of the view toward the southeast across open fields to the ocean. As California climate makes it unnecessary to drive directly to the door, the separation of the garage forecourt from the main entrance is allowable and results here in a delightful layout*



The walls are finished with a  
crush coat of stucco warmed with  
salmon-pink. The doors and  
window sash are blue-green and  
the roof is of red-orange tile  
slightly variegated. The plaster  
bands around the doorways are  
light terra-cotta color

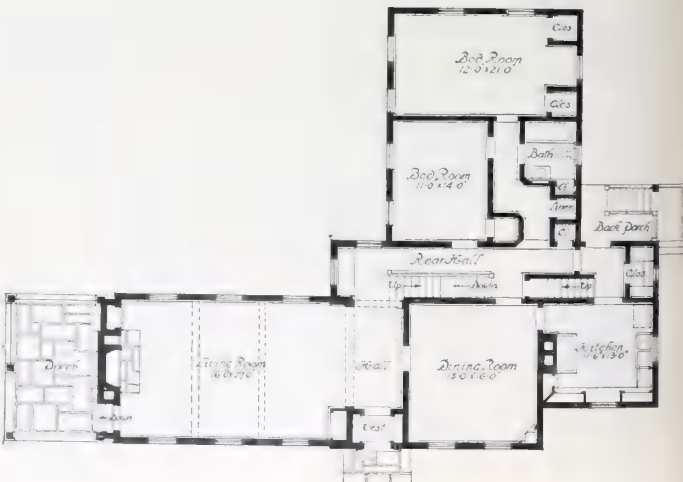
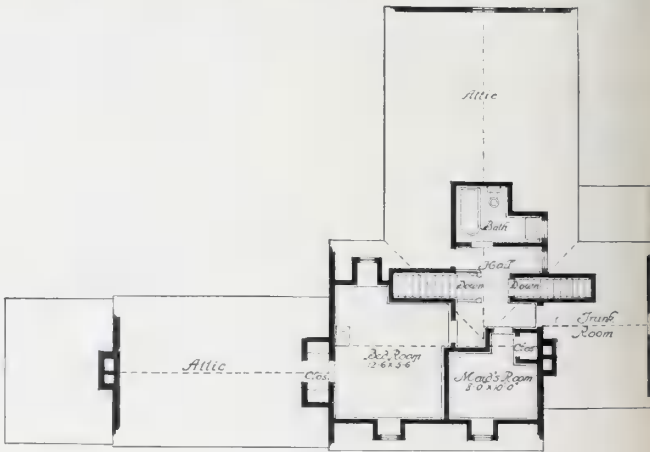






A HOUSE  
AT  
GREAT NECK, LONG ISLAND

A. F. EVANS & CARROLL E. WELCH,  
ARCHITECTS





*A lot with a drop in level of twenty-five feet and a large number of trees which prevented regrading influenced the plan of this house. The arrangement of rooms was further dependent upon the desire to have the owners' bedrooms on the same floor as the living-room and apart from the sons' rooms. The two rooms given to the latter on the lowest floor are so placed as to make possible a later conversion into a billiard room without disturbing any plumbing fixtures. The exterior walls are covered with split cypress shingles dipped in white paint mixed rather thin. The trim is white, the doors and shutters a light green, and the roof of weathered shingles*







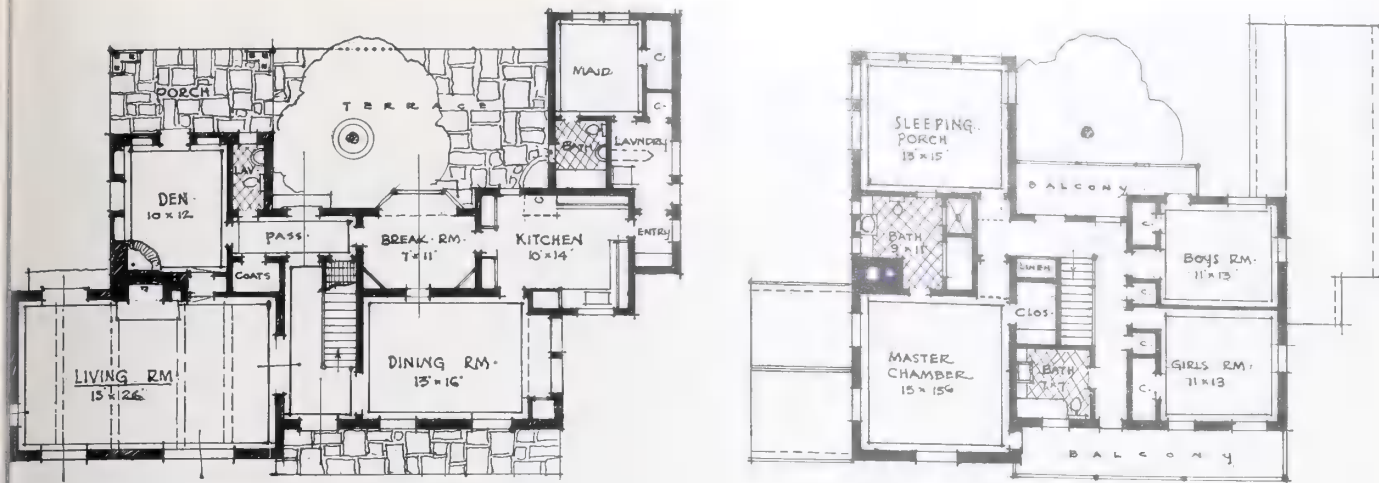
THE HOUSE OF MR. AND MRS. HENRY C. FOES

*Pasadena, California*

ALBERT J. SCHROEDER, ARCHITECT

*The placing of this house on the lot was determined largely by the location of four old trees which it was desirable to retain and between which the house has been very successfully placed. Although fairly near the street, the house is partially screened by a white picket fence which accords so well with this type of architecture*





*The exterior walls are of cement plaster of light natural color covered with a roof of heavy cedar shingles left to weather. The shutters and window sash are painted a dark olive-green, the door is old ivory overlazed. The rest of the woodwork is whitewashed*





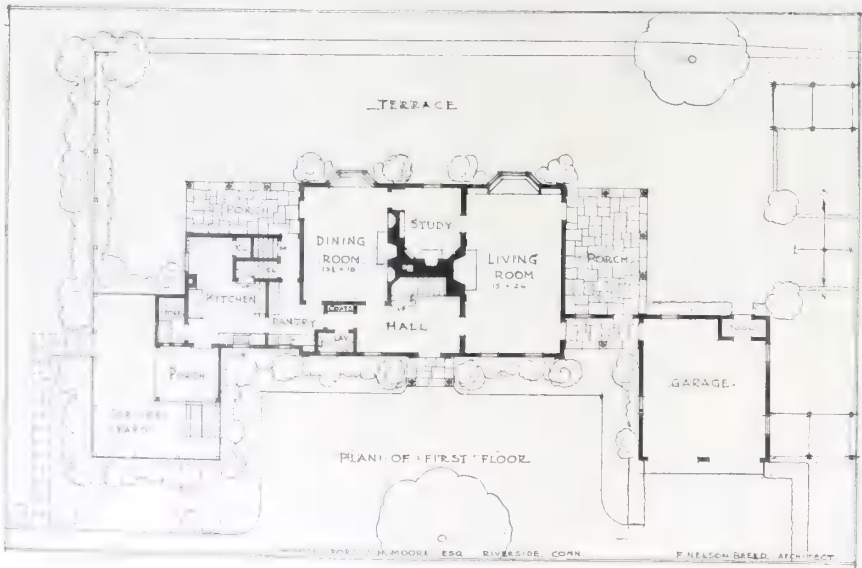
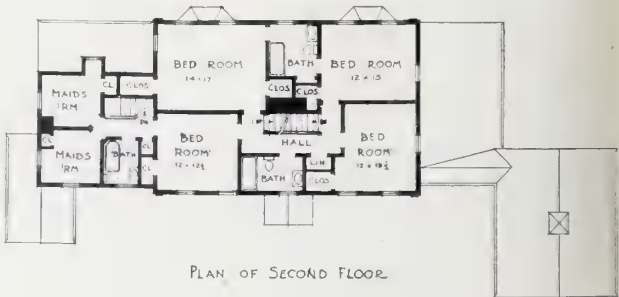
Photographs by Richard Averill Smith



THE HOUSE OF MR. J. H. MOORE

*Riverside, Connecticut*

F. NELSON BREED, ARCHITECT



The chief problem to be solved in planning this house for a family of five with two servants was occasioned by the necessity of compact arrangement in order to keep the cost within the budget. The entrance side is toward the north, and projecting bays in the living-room and dining-room bring more of the south sun into these rooms. Both porches face the south as well. An excellent porch screened from the drive by a high fence is also provided for the servants





*The exterior walls are of clapboards, except the front one, which is of smooth shiplap boarding. These are painted a light gray with trim, doors, and window sash of cream color. The roof is of dark gray shingles*







## THE HOUSE OF MR. H. L. DUNN

*South Pasadena, California*

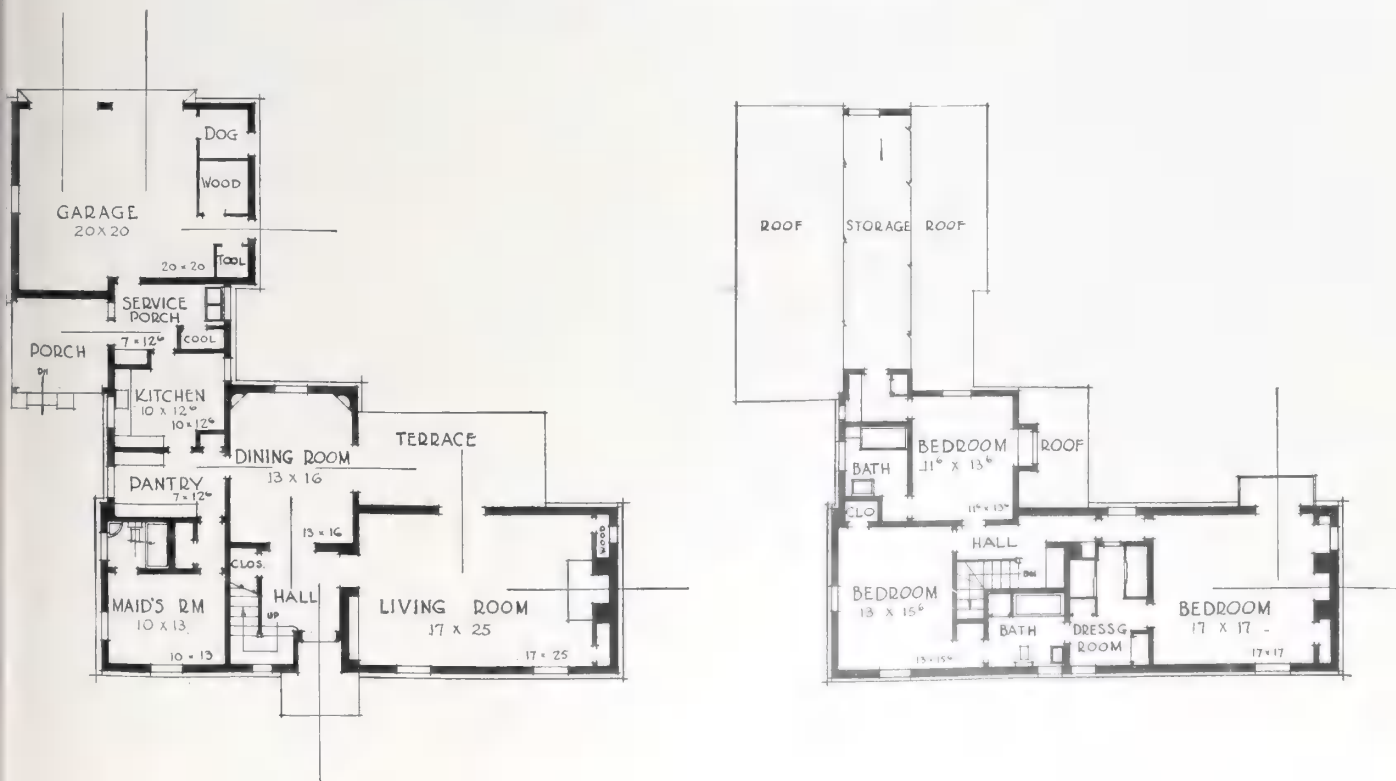
MARSTON & MAYBURY, ARCHITECTS

*This house was planned to take advantage of the existing planting, with which it is pleasantly harmonious, both being of semi-formal character. The long straight lines of the house are well relieved by the symmetrically shaped trees and by the decisive dormers. As is the case with so many California houses, both living-room and dining-room open on to a terrace, which thus becomes an integral part of the plan. A porch for the maids is also provided*





*The walls are of frame construction with a covering of stucco oyster-white in color. The trim, doors, and window sash are green and the roof of split redwood shakes weathered*





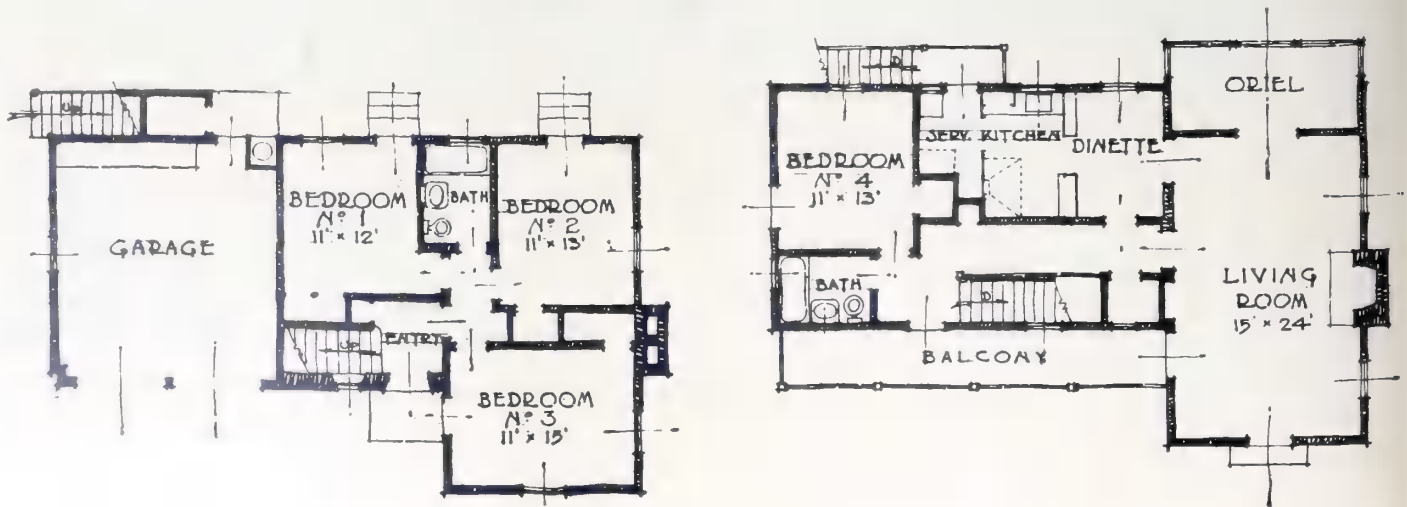


THE HOUSE  
OF  
MR. REX HARDY  
*La Jolla, California*

DAVID J. WITMER  
&  
LOYALL F. WATSON  
ARCHITECTS

*A decidedly interesting feature of this house is the placing of the living-rooms on the second floor in order to take advantage of the ocean view at the rear, which is obstructed from the first floor by other buildings. This reversal of the usual order also allows the first floor bedrooms to be used in lieu of dressing-rooms by bathers. The first floor walls of this house are of stucco, the second of boards and battens whitewashed. The trim and garage doors are white, the other doors and window sash blue-green. This house is used in the summer and on week-ends by a family of five and one maid*

HONORABLE MENTION IN THE FIVE-TO-SEVEN-ROOM GROUP





# CAMPANULAS AMONG THE ROCKS

*Dwarf Bellflowers that Gladden all the Summer*

BY ANDERSON McCULLY

OF all the mountain children that reach our gardens, I believe those of the Campanula family bring greatest happiness to the rock gardens of the lands below. Bright starry flowers of cheer and courage they are, or nodding bells that seem almost to tinkle with the music of the spheres as each zephyr stirs across their sheeted bloom. They have chosen the color of happiness from the skies, having looked upon the pearly dawn and all the hours between to the deep dark of midnight. As a family, too, these children withhold their dancing laughing beauty for summer's high tide, then linger on to chuckle at Jack Frost himself.

The Campanula family is a very large one; and it is not surprising that among so many there is a goodly array of extreme loveliness. As a family, too, they are of pleasant disposition, adaptable to circumstance, but mannerly, and rarely of the over-rampant type. It is to be expected, though, that among the nearly three hundred species, and countless hybrids, some will have wandered far, grown unruly, and missed the general beauty of their race. There are taller-growing ones, too, which make bold border

plants. With these and the few annuals of the race the rock garden has little concern, but may more than welcome a few wee treasures that have evolved in perilous rocky crevices, or upon the greater pumice fields of wind-swept heights. These must be coaxed with greater gentleness as is fitting with children of so rare an atmosphere. They are rather for the moraine or rock crevice, for the garden maker who takes joy in working with the shy visitors from far places.

As a class, Campanulas need only a light loamy soil, almost always a little upon the lime side. A few demand a little richer fare, and occasionally we come across a lime hater. The woolly-foliaged species are nearly all from the Levant, and, as their leaves indicate, have more to dread from winter wet than from other sources. Drainage and the stone-chip mulch, with a light porous soil, frequently the moraine, or a rock crevice, are their great protection.

Campanulas are easily raised from seed and, with the exception of the tap-rooted species, may also be quickly increased by division. Slugs are their greatest enemy in the garden, and are a menace that must be really watched.



*Campanulas spread charmingly among the stones and are splendid companions for Violas and Veronica*





*Campanula pusilla*, shown above, often comes to gardens as *C. bellardi*

If underground moisture is supplied one may enjoy the lovely bloom of *Campanula cenisia* (right)

*Campanula portenschlagiana* (below) combines well with *Androsace* and is easily grown



When it comes to a choice of varieties, we are met with a real embarrassment of riches. A consideration of our other plants will help us here, for not the least of *Campanula* charms is the pleasant manner they have of blending with other flowers. In the early summer *C. arvensis* (*C. acutangula*), *C. alpestris* (*C. allioni*), *C. aucheri*, and *C. excisa* are happy foils for the *Androsaces* if given moraine

pockets or a crevice in the stone; while from late June onward into fall, the beautiful little bells of *C. pusilla* (*C. bellardi*) will sheet downward from an ordinary rock pocket to keep good pace with *A. lanuginosa*. *C. wilsoni* and the star-shaped *C. waldsteiniana*, with all their allied species, are only a suggestion of the many that foil the bright rose and pink tones of the *Dianthus*, and bring change of form among the alpine asters. *C. rotundifolia*, *C. rhomboidalis*, and the stocky *C. glomerata* are among those plants of alpine meadows that push easily up through the dying foliage of earlier blooms to gladden the barren spots that follow many of the spring glories.

No dry wall need dread a summer dreariness with the deep blue bells of *C. tridentata*, the dark purple of *C. pulla*, and the starry *C. garganica* to cascade in sheets of bloom; while the carefully built chinks that are backed by a small perforated pipe to supply underground moisture may glory in such treasures as *C. cenisia*, *C. macrorrhiza*, *C. piperi*, *C. elatines*, and *C. lasiocarpa*.

Perhaps it is best to turn first to that very large group of extremely easy culture in any average rock-garden condition. They bring beauty alike to old garden makers and to those who thrill with the joy of their first effort. Their blooms run from wide-eyed stars carried almost flat against the mat of foliage to dancing narrow bells upon decided stalks.

*Campanula rotundifolia*, the harebell of song and story,



chooses a circle of the whole world for its habitat, and differs just a little in each locality. The pendent bells bloom from June to September, and different nurseries offer them from lilac to clear true blue and dark purple, and running from six to twelve inches in height. There is also a white form. *C. hosti*, which blooms in June, is a dark shaded variety of this; and *C. scheuchzeri* another that runs from violet to deep purple, blooming from May to July.

*Campanula carpatica* bears a different type of bloom, large open cups an inch and one-half across, carried singly on wiry stems of about the same height as the harebell, and of similar length of bloom. It, too, has run through many shades and varieties. As usually offered, it varies from lilac-blue to porcelain-blue. White Star is a good white form; Isabel a deeper blue that carries more flatly opened flowers; and Riverslea a dwarfer tuft, but with larger flatly opened blooms of pale blue.

The beautiful *Campanula carpatica turbinata* has also been referred to this species, though under considerable protest. It has even larger flowers of possibly two inches across, but a more dwarf and mat-forming habit and hairy gray foliage. The blooms are cup shaped, porcelain-blue to purple-blue, carried very close to the foliage all through July. Among all these widely spread species, it will be wise to note your nurseryman's description. They hybridize so readily that many (Continued on page 534)



*Campanula raineri* (above) has toothed gray leaves with flowers of bright purplish blue

*C. alpestris* (below) blooms early with blossoms of lilac-purple like Canterbury-bells







*Stripped of everything that does not express its essential purpose, this group of business desk and chair is the very objectification of certain familiar activities. This functionalism is a characteristic element of modernist design*

## MODERN DWELLINGS *for* MODERN PEOPLE

BY ISE GROPIUS

Madame Gropius is the wife of Professor Walter Gropius of Berlin, one of the recognized leaders in the field of Modern Architecture. With him she arranged the German section of the Exposition of the Society of Decorative Artists in Paris in 1930. The Editor invited Madame Gropius to contribute this article after a conversation with her in Berlin last summer.

WHEN mechanization, that alleged enemy of culture, threatened more and more to overwhelm us and leave an indelible stamp upon public life, people began to take definite steps to protect their homes from this invasion. As one method of defense they allied themselves with the architects, expecting them to solve the difficult problem of applying to their homes all the latest technical improvements in decoration and furnishing and yet to keep these innovations from becoming too evident. The architects, yielding to the popular dislike of the outward appearance of technical appliances, thereupon adapted more or less closely the shapes of furniture and articles in daily use to one of the period styles developed in the past, and took great pains, wherever the use of modern technical forms could not be avoided, to cloak them with old forms and disguise them with ornaments. Many people felt that the really up-to-date apartment must be decorated and furnished in one of the accepted styles, whichever one might be in vogue at the moment, and consequently used every effort to provide such surroundings for themselves. The discord resulting from the conflict between this traditional idea of beauty and new conceptions of convenience made it

apparently impossible to combine satisfactorily the pleasant features of the former with those of the latter.

But now the architects who have allied themselves with the modern movement have decided that it is time to make an end to this confused situation. Consequently they are bending their efforts to meet modern needs and requirements by using the means provided by modern industry and so refusing longer to be mere imitators of our forbears. Ought we not to uphold them in this stand by doing our utmost to give to our surroundings the stamp of individuality and independence rather than to continue to maintain the customs of our parents and grandparents, imitating from false sentimentality social forms which were devised for different conditions?

How can we accomplish this?

We can do it in one way by the use of furniture that is simple and clear-cut, that has smooth lines, good proportions, and fine colors, that imparts a feeling of rest and comfort to the harassed business man, and that requires but little attention and care. In the wearying grind of modern life the demands made on the nerves of housekeepers are much greater than they used to be, and besides, comparatively few housewives can afford to keep adequate domestic help. They will, therefore, gratefully welcome the relief of being no longer surrounded in their homes by an overwhelming number of useless things, things which required much time and attention on their part and which, after all, were merely an old-fashioned expression of what was once regarded as 'a cosy home.' The modern mind calls for directness and harmony both in the shapes and in the arrangement of articles in daily use, (Continued on page 532)



Photograph by George H. Van Ande



## WHEN SPACE IS LIMITED

*In this guestroom in the country house of Mrs. Charles T. Church at Millneck, Long Island, one piece of furniture combining dressing table and two desks makes delightful use of a corner. The desk on the right shows the drop door open, the one on the left closed. Shelves hold writing materials and a concealed light illumines just this area. Underneath are drawers for sewing accessories. At each side of the mirror are lights behind frosted glass. This piece is lacquered in deep henna-red with interior of desk a pinkish orchid like the walls. Furniture designed by Wolfgang and Pola Hoffmann*





## WALLS WITH A DESERT GLOW

*Murals in the Dining-Room of Miss Amy du Pont  
in Montecito, California*

PAINTED BY ADELE HERTER



On walls covered with silver leaf are conventionalized clouds in glazed gold and low mountains of architectural character in copper color. The middle ground is sand color, outlined, as are all the forms, in reddish purple, and in the foreground are cactus plants delicately drawn in their lovely natural shades of tea rose, salmon, and coral with blue-green foliage. These plants are also conventionalized and completely border the room in a rhythmic rise and fall that acknowledges the architectural setting and placing of furniture

The dining table has a brass edge and a central panel of mirror sunk flush with the surface. This mirror, edged with copper, is silver in the centre, with a six-inch border with gold back. At each corner are outlets for the table lights designed by Mrs. Herter. These rise like fountains from mirror and metal bases to a chromium-plated top from which hang crystal drops covering the long tubular bulbs like falling water







*By day the table lights, being replaced by flowering cactus in jars of copper and enamel with central pieces of smoky crystal, are removed to four separate tables placed about the room. On the buffet is a fruit dish of mirror set in chromium, brass, and copper. This buffet, as well as the side tables, has lights sunk at the back to illumine the walls*

*The furniture is dyed blue-green to match the cactus leaves. The chairs have cross-stitch seats in tea rose and coral and the simple carving has touches of gold leaf. The carpet is sand color and the hangings soft gold with stripes of blue-green and coral near the edge. The wainscoting and doors are copper, and the door trim, chair rail, baseboard, and valance boards aluminum and brass, thus repeating the colors used on the walls*





# KEEPING YOUR HOUSE IN STEP

## IV. New Overcoats for Old Houses

BY MILTON TUCKER



### FIX IT NOW

Have your awnings repaired now and order any additional ones which you may be contemplating. The rush season for awning shops is not far away — therefore be forehanded.

Before the gods let loose their annual summer fireworks make certain that old lightning rods were not damaged or torn loose by the ice and storms of last winter. Lightning rods that are out of order are a menace to your safety, in as much as they attract lightning to your house without conducting it safely into the ground.

Recall the sultry hot days in your kitchen last summer, and decide now to install built-in ventilators, high-up transoms, awnings, a bay window, slat blinds, and other items which can make your workshop more comfortable.

clapboards and ship-lap siding, furring strips should first be nailed to the wall so that when the lath is applied there will be a space between the lath and the wall for that all-important stucco 'key' which binds the stucco to the lath. Self-furring metal lath may be used in place of ordinary lath and furring strips.

Needless to say, all the usual precautions should be taken when applying the stucco; for example, it is essential to use durable, waterproof, portland-cement stucco, and metal lath — preferably galvanized metal, but never wood.

If your present stucco walls are sound, but of an ugly, faded, or otherwise undesirable color, they can easily be painted with any color or tint you might want. Portland-cement paint will be found to be the best for most walls and is made by a large number of reliable paint manufacturers. However, since stuccoes are made of a variety of chemicals and materials, the contractor who is to do your work must take the responsibility of selecting the proper kind of paint for use on your particular kind of stucco. When in doubt consult an architect.

Paint can also be successfully used on almost any kind of masonry walls except glazed terra cotta. Many a dreary-looking brick dwelling has been transformed into a cheery Colonial house by a coat of paint on its walls, shutters, and trim. Be sure the walls are clean and free from loose particles of mortar and (Continued on page 538)

DID you ever wish that you could dress up the outside of your house in a new coating — a new garb which would brighten up the drab and gloomy exterior? Did you ever have the longing to live in a brick house or one different from that long familiar, and yet feel that this was only a forlorn hope? Well, it is n't such a hopeless impossibility as you might believe. For no matter what the present finish of your house may be, — brick, stone, stucco, clapboard, or shingles, — it is practicable to apply any sort of new finish which you desire, be it *brick, stone, stucco, clapboard, or shingles!*

There is almost no limit to the transformations which can be made in

not a suitable foundation or base for the new coating that it must be removed.

This is especially true in the case of stucco, since one of the first requirements for durable and satisfactory stucco is a suitable base to which it can be applied. Old stucco which shows any inclination to disintegrate is not a suitable base for a new coating of stucco; it must be removed and a new base prepared. Again, if the new stucco is not composed of the same materials as the present stucco, a check up should be made to see that there will be no chemical reaction between the two. Your plasterer should be able to give you dependable information on this and other points that may arise.

Stucco may be safely applied to brick, stone, or block walls or any other masonry which is sound and porous enough to cause the stucco to stick. All dirt and loose particles of mortar and masonry must be removed from the surface to provide a sufficient bond for the new coating. Paint and whitewash must also be removed.

Stucco may also be applied to walls covered with shingles or clapboards. It is a favorite method of giving a



*It is practicable to apply any sort of new finish which you desire*

shabby, weather-beaten house a newer and more attractive appearance. It is neither necessary nor advisable to remove the old shingles and clapboards; simply nail metal lath securely to the wall and apply the stucco. A layer of waterproof paper under the lath will keep out any moisture which may work through the new stucco. If the present finish is a flat siding without the bevel which is characteristic of



*If your present stucco walls are sound they can easily be painted with any color or tint you might want*

the exterior finish of your house and at costs which are commensurate with the results. Even those delightful combinations of two or more finishing materials which skillful architects employ to create interest and individuality in their exteriors can be applied over the present finish without unusual difficulties. These combinations must be handled carefully, however, if we are to keep within the limits prescribed by common sense and good architecture. And unless an architect is employed, simplicity is the safer course to follow.

As a general thing when applying new overcoating it is advisable to leave the present materials in place in order to eliminate the expense of removal; moreover the old coatings and the dead air spaces they form provide added insulation against heat and cold. It is only when the old finish is



# THE HARMONIOUS HOUSE

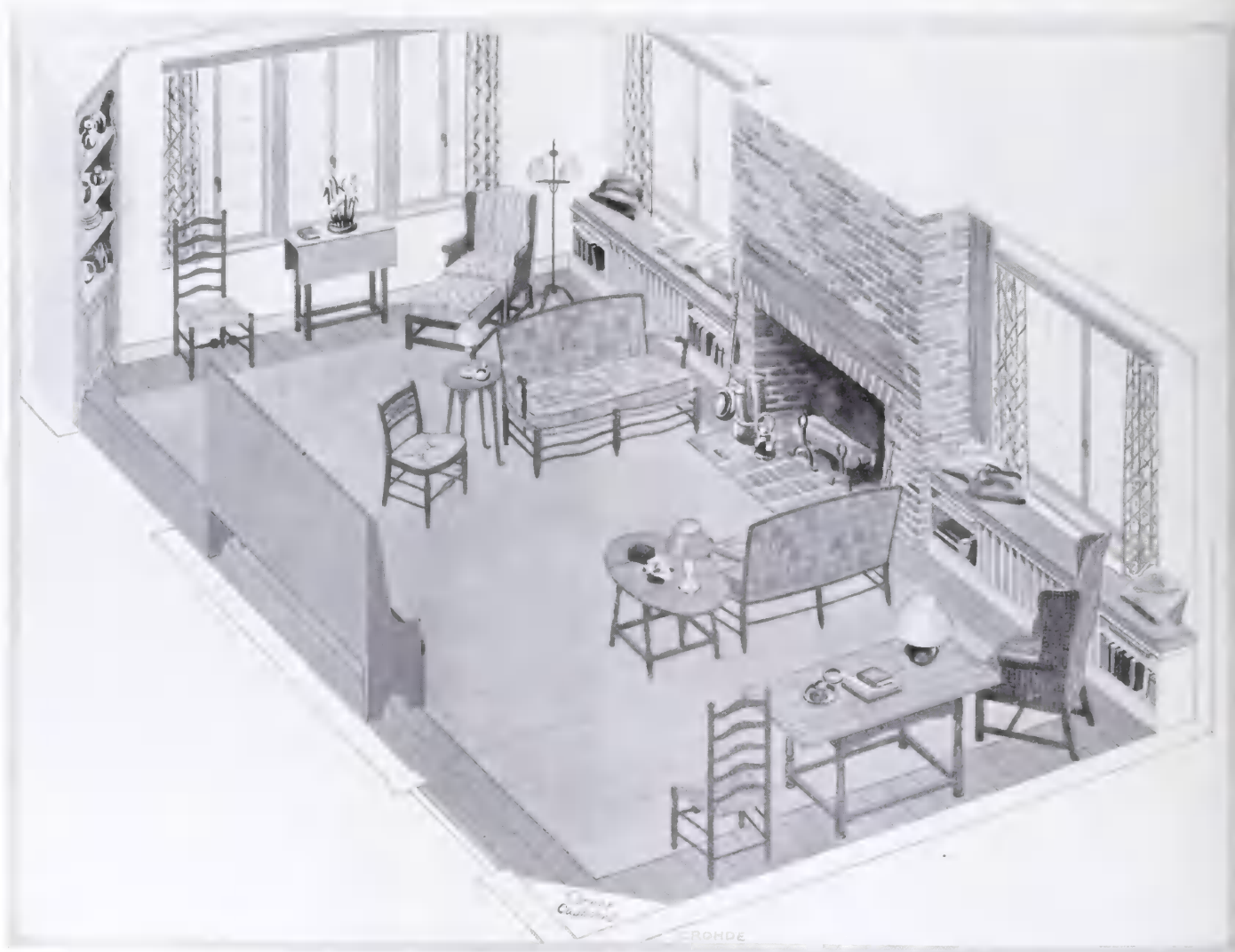
## II. Harmony in Scale, Balance, and Form

BY ETHEL LEWIS

SKETCHES BY GILBERT ROHDE

To create a harmonious room requires no little study, consideration, and planning. Just using what is good in itself or what you happen to like will not do, for if it is not right in the place where it is used, all its charm has gone for naught. Suitability of furnishings to the room is always the keynote — but there are so many things to be considered before the final decision is made as to exactly what is suitable. There is first the room itself, with its architectural limitations, and then the family comfort, the question of arrangement, of color, and so on.

After due consideration of the type of house or room comes the problem of harmony in scale, balance, and form. It is not only the ensemble that must be pondered over, but each of the things which go to make up the pleasing whole. The low ceiling of one type of room indicates the scale of the furniture that is suitable; the arrangement of doors and windows comes in for reflection in the pursuance of the best arrangement; the balance of the room must be worked out so that all the weight is not on one side, or in one corner. Then there is the balance of large pieces of



*In this room with low ceiling characteristic of an Early American cottage, scale — that is, proportionate sizes of pieces of furniture to each other and to the room as a whole — has been carefully observed, with the result that the room is adequately furnished without crowding. Furniture groups are well balanced and orderly*





*It is clearly seen in these sketches of the end and side walls, cut away in the perspective shown on the opposite page, that the settle gives a definite feeling of height to the wall opposite the fireplace and prevents too great a drop in the level which is maintained by the doors, windows, and corner cupboards*

furniture with other large pieces, rather than the unhappy contrast of large and small. Lastly, each object must be good in line — not only pleasing in itself, but in its surroundings. The fulsome curves of the French rococo are quite out of place in a room with simple and unpretentious classical detail. The straight severity of a crude antique pine chest does not provide the right lines to use against a dainty French background.

### *Early American Cottage Character the Keynote*

Last month we created an eighteenth-century living-room emphasizing the necessity of suitability. We showed you one good way of making it livable and also the way to make it an unpleasant and uncomfortable hodgepodge. This month a room of the same size, fourteen by twenty feet, has been designed for you as part of a quaint Early American cottage. The same type of family might inhabit this house — one with friends, a love of entertaining, an interest in the garden, and perhaps the collecting of Americana as a hobby. An altogether delightful family, probably not too unlike your own or your friends'.

This Early American cottage was built or purchased or rented because this particular style had a great appeal. I cannot imagine anyone even considering living in such a house unless he had a fondness for the era of pine and maple. If a house of this character is out of the question for you, it is possible to create such a room in a city apartment though there are usually physical structural details to overcome. This particular type of fireplace is seldom found in an apartment, but it could be built in to give the exact background you are seeking. The low ceiling can be managed, and even though there were not casement windows on three sides, this plan could be followed in general.

Let us enter this most inviting and hospitable living-room. The ceiling is low, the series of casements on three sides of the room flood it with light, and the wide-board floor and heavy brick fireplace give it weight and establish its character. The fireplace as the dominant feature of the room has been selected as the centre of interest in the arrangement of the furniture. Incidentally this arrangement is just as friendly and comfortable whether the fire is

lighted or not. The whole atmosphere of this room reflects its architectural qualities. It is simple, friendly, and never pretentious. Though there are many windows, they are not massive — they are small; and their very type — casement — is reminiscent of the original Early American houses of our great-great-grandparents. The fireplace, too, though quite modern in construction, is like the truly old ones, and the burned bricks of which it is made add their bit to the color ensemble. It has a wide fire opening, and though the crane is more decorative than useful these days, it is there ready for a pot to be hung on it. There is no mantel, no shelf, just a heavy wood plank that is structurally important and by its blackened surface adds a decorative note.

In two corners cupboards are built in for the display of old lustre, rare glass, Chelsea or Spode figures, and so on. These corner cupboards can be real storehouses for valuable *bibelots*, or, if you are lucky enough to own such a treasure, in one of them might be arranged a whole tea set of great age and unusual pattern and color. Let these cupboards be as colorful and full of interest as paintings.

### *Radiators considered as Part of the Architectural Setting*

So much for the architectural setting and the spirit of the room. As even a really truly old house must be heated by something more than the fireplace, we have considered the demands of radiators, which here add to the quality of the room rather than detract from it. Instead of being just radiators with ordinary covers we have made window seats out of them, with bookshelves at either side.

It always gives a little feeling of delight and well-being to make one's self comfortable in such a nook with the pillows tucked in at proper places and the books and magazines at hand to suit the mood, whether there is a blizzard outside or whether the windows are wide open to let the sunshine pour in. These window seats are truly practical, for they in no way cut down the radiation, and at the same time they make use of what otherwise might be waste space. There is a thick boxed-in pad that covers the entire length of the seat, and as it fits into a corner on one end and against the fireplace on the other, there is always a good



backing. The gay cushions repeat the bright colors of the chintz curtains and help to make these corners inviting. The little bookcases built in at either side of the radiator may hold only the latest novels or magazines, for they should not be considered seriously as places for housing a library.

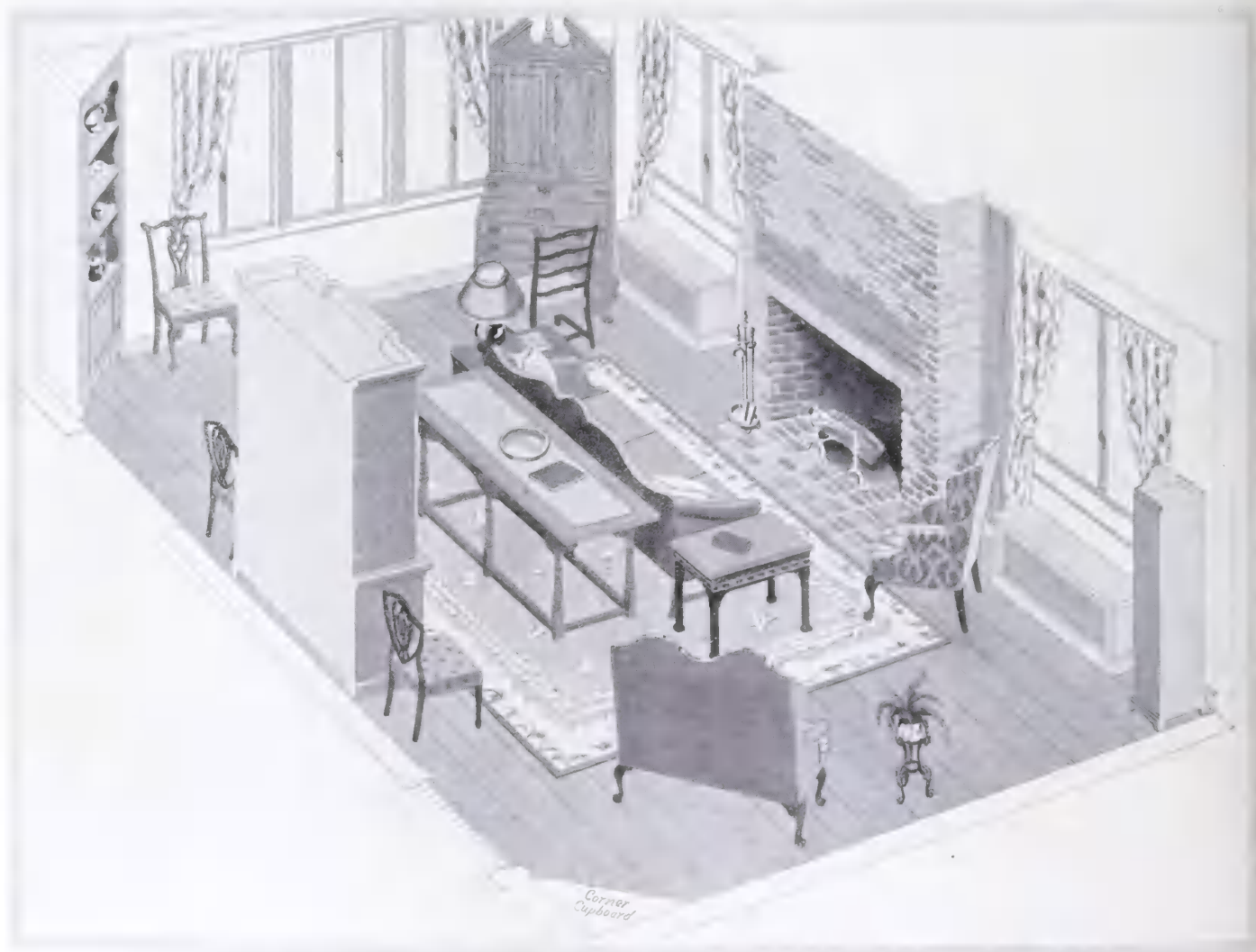
### *Spaciousness and Light influence the Furnishings*

If we entered this room when it was quite empty, except for the built-in features already considered, the first impression would probably be one of spaciousness and light despite the low ceiling. And those are the very points to be considered in the furnishing. The feeling of spaciousness must be preserved and one way of doing it is by using furniture of the proper scale. There must be no clumsy pieces, no very high cabinets or overpowering secretary. The secret of keeping the whole room in a friendly spirit lies in the fact that all of the furniture is in the same scale.

Each piece is adequate and comfortable, they are well arranged to fit the needs of the family, and at the same time they preserve the impression of open spaces with plenty of light.

Considering the fireplace as the centre of interest in this room, there are placed adjacent to it two small sofas. They are not deep luxurious-looking sofas, for that type would overpower the room. They are slender in scale, but sturdy and exceedingly comfortable. The obvious wood framing gives them a lighter appearance, but the down cushions are just as soft as they would be for an overstuffed settee of the same general proportions. One interesting detail regarding these little settees is that they are French provincial in style and the dull rubbed-down beech frames blend in delightfully with the varying tones of pine and maple of our own provincial furniture.

Low tables are quite important at the ends of the sofas — one, a little splay-legged one, holds only a lamp, an ash tray, and perhaps a book. The other one is an antique maple butterfly table with an oval top that is large enough for a bowl of flowers, as well as a cigarette box and other



*Here in the same room as shown on a preceding page the grouping of furniture presents an interesting contrast. The pieces, although good in themselves, either destroy the lines of the room by being placed across a corner, or they prevent easy circulation*





*These sketches of the end and side walls of the room shown in perspective on the opposite page make several of the faults of the room more obvious. The small bookcase is in absurd contrast to the corner cabinet and the fern stand is out of character. The hangings are not correct for the simple casements and there is too great a disparity between the height of the chairs and the bookcase*

accessories, in addition to the essential lamp. The point to be noted is that these tables are not too large for the sofas, nor are the lamps too large for the tables. They are right in scale. The rush-seated chair, painted and decorated, is included in the fireside group.

Still to be counted as part of this expanding group is the old pine settle which faces the fireplace from the opposite wall. This one piece fills in that broad wall space between the doors and needs no additional accessories. It gives a definite feeling of height to that side of the room so that there is not too much drop between the doors, and at the same time it balances in a small scale the height and breadth of the fireplace. That whole side of the room is a good study in composition. The corner cupboards which balance each other extend to the ceiling. The open doorway and the interesting paneled door with its H and L hinges are a bit lower, and in the centre between them is the high-backed settle. There is a nice sense of balance and good proportion there which could have been quite ruined by using a low table or settee in the centre of that wall space.

### *Furniture right in Scale and well balanced*

The whole room is symmetrically planned, though its perfect balance is never obvious, due to the various ways of arriving at the same end. At one end of the room, in the corner between the windows, there are a deep comfortable chair and ottoman that make a wonderful place for reading. That particular chair might be too heavy in scale if it were puffily overstuffed, but instead of that it is a copy of one of the quaint old chairs with wooden wings and sides, with downy cushions of colorful texture inside. The double lamp which provides a good reading light at night is pewter in finish and copied from one of the old-time pewter oil lamps. It adds a little height to that corner and yet is small enough in scale so that it is never dominating. The near-by drop-leaf table may or may not be an antique, for it serves its purpose either way.

Tall spring flowers growing out of a colorful bowl al-

ways seem doubly charming when silhouetted against a window, especially when the spring flowers outside have not reached such definite beauty. Changing flowers for the seasons always helps to keep a room up to date and alive and provides the variety that we all seek. But even flowers must be of the right sort for each particular room. Somehow a tall vase of American Beauty roses or of exotic calla lilies could never look quite at home in this room. The ladder-backed chair between table and corner cupboard is particularly suitable in scale and form. It has some height, but no feeling of weight. At the same time it is solidly built and quite in harmony with the other pieces of furniture.

The other end of the room, which really balances the far end so well, has a similar arrangement, with furniture that is quite different in scale. Instead of the little drop-leaf table there is a stout tavern table, probably dark maple in tone. It can be used as a writing table if necessary, for it is wide and roomy, and the ladder-back chair (which is a twin to the one at the other end of the room) makes an ideal desk chair. The lamp on this table is the largest in the room, which is quite right, for so is the table the largest, and thus they are harmonious in scale. It is one of those lovely old glass jars with the light spreading out through a simple parchment shade that has been carefully worked out as to size and proportion.

Next to this table is a wing chair. Despite its being overstuffed, it is not massive or clumsy and fits well in this corner. It gives some height, and by the pattern and coloring of its covering plays an important part in the color plan of the entire room. One little point to consider is that this chair would look out of scale had it been placed in the centre of the room, or next to a tiny table, or in any place where there was nothing of similar scale for it to associate with.

Looking around the room again, we can see that a fairly low level has been maintained, the horizontal lines being emphasized rather than the vertical ones. There are a few upswinging lines for emphasis, but always these are in scale with the entire room. The room is livable, it has definite charm, it is arranged for a family with divergent interests, and moreover it is suitable. (Continued on page 540)



# THE ROBOT OF THE KITCHEN

*Improvements in Efficiency and Appearance have brought*

*Kitchen Ranges well-nigh to Perfection*

BY ETHEL R. PEYSER

LOOKING over the illustrations of kitchen ranges of a decade ago is not unlike looking over the fashion books of the same period! Styles in both kitchen ranges and dress have undergone, not only superficial changes, but fundamental departures, which have made for comfort, economy, time saving, and beauty in both fields.

This article is not concerned with the categories and basic principles of ranges or the art of using them, but simply with the advances which have been made in them within the last few years.

The kitchen range may be said now to have reached the robot stage, since it works with the minimum of human control or manual guidance! The mere pressing of a button or manipulation of cock or switch, and the 'die is cast' for an economically cooked meal, saving in food material, time, and effort. Devices that make such precision possible are no longer alluded to as 'gadgets,' as they were in the beginning, but are now accepted as essential parts of the up-to-date equipment.

The first thing that strikes the beholder in looking over new stoves is their modern air! The electric range, the gas range, the combination gas-coal, electricity-coal, gas-electric, and others, have taken unto themselves a new beauty! In some cases, we admit there is an effort at ornament which defeats itself in overelaboration and bewildering design and mottlings, but on the whole, every manufacturer has models beautiful enough to capture the eye of the most fastidious.

Whereas we used to have woeful black, squatty, graceless ranges, to-day we have the console models, with legs slender but firm, and with cabinets as attractive as are many chests of drawers. We have them enduringly enameled in white with gray, blue, green, and other colored trim, and finished in chromium rather than nickel. This latter accomplishment adds no more beauty than did nickel to the range, but it does mean less servicing for the cook, since chromium does not tarnish.

Your range now can match in color the curtains, flooring, and other furnishing of your modern kitchen. And if you have a range built to order you can dictate any color scheme. Fannie Hurst has a pink and white range in



*The combination of gas range and refrigerator is one of the most startling of modern robots. Both heat and cold are here produced by gas. Courtesy of Electrolux, Inc.*

her peasant kitchen! This note, then, of beauty is common to ranges of all kinds and adds nothing to their cost.

## ELECTRIC RANGES

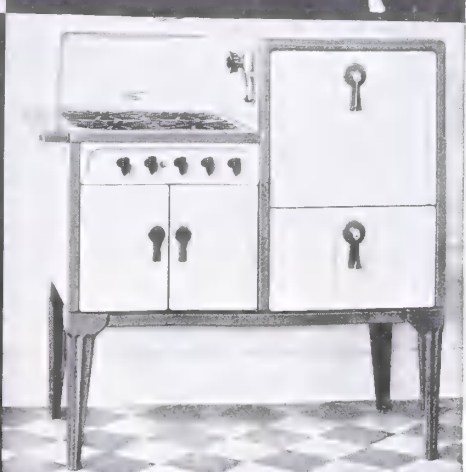
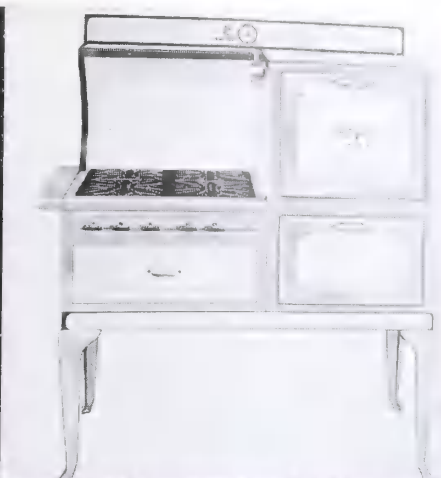
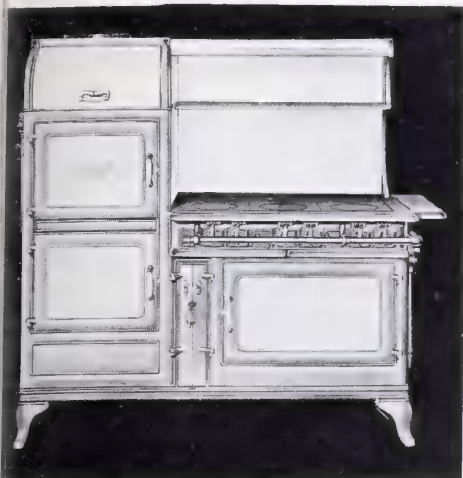
Let us sum up, as briefly as we can, the progress made in the electric range in the last few years. You know, we assume, the advantages of living with this particular kitchen robot, and have investigated electric rates and so know when they are low enough to make electric cookery worth while, as well as other fundamental facts. One objection, however, to the electric range in the past has been its slowness, and consequent expense, but this has been obviated so that now we have not only a speedy range, but one that cooks with the minimum waste of electricity.

This *volte-face* has been arrived at by making the heating unit of greater power and able to convey its heat swiftly to cooking vessels which are now better adapted to electric cookery. Heat units are also more enduring, more easily cleaned or replaced. Surface units range from three heats to more — that is, from simmering to rapid cookery. On some ranges the lead wires are so protected as to prevent corrosion and other wearing processes, and even troughs to catch and ward off spills from the heating units are provided.

One electric range supplies a vessel, the rim of which is flush with the range surface, in which food is cooked more expeditiously, while many supply oven utensils for retention of heat. Some also have condiment cases which sit prettily on the top shelf, and even mirrors for top-stove cookery! The 'why' of this latter, however, we cannot tell! Another range furnishes a wise little utility light attached under the shelf on the splashes, which gives shadowless illumination to top-stove cookery and enables one also, through a glass disk on the oven wall, to see into the oven.

It is especially in the oven that the electric range has perfected its control, and its economic use of current. Some operate on the principle of retained heat (fireless method) to finish the oven cookery, and others on the receding-heat principle, and all have devices which automatically turn on and off the heat, (*Continued on page 541*)





● The following captions describe the stoves shown above, beginning with the one in the upper left-hand corner and reading left to right

A large gas range with smooth cooking top and vertical broiler which cooks on both sides at the same time. There are also cabinets below for storage. Courtesy of Glenwood Range Company

The 'Insta-Matic' gas range which by an ingenious timing device starts itself and stops itself automatically. Courtesy of George D. Roper Corporation

An electric range with thermometer in oven door, time clock, appliance switch, and many other up-to-date devices. Courtesy of the Westinghouse Company

A 'chest of drawers' type of gas range which may also be used as a table and which contains much convenient storage space. Courtesy of the Detroit Vapor Stove Company

An attractively designed little cabinet hardly recog-



nizable as a stove, which combines a gas range and table. Courtesy of the A. B. Stove Company

A very modern gas range whose fluted surface has suggested the name 'Doric.' Courtesy of the American Stove Company

All of the top of this 'smooth-top' gas range is cooking surface, which gives it large capacity in small space. Burners light themselves when turned on. Courtesy of Standard Gas Equipment Corporation

A compact electric range which may be had with or without legs and with or without gas burners. Courtesy of the Armstrong Automatic Range Company

An electric range which combines beauty with utility. Notice the convenient table top and drawers for storage. Courtesy of the Estate Stove Company

A simple but efficient electric range with clock and heat regulator. Courtesy of Edison General Electric Appliance Company, Inc.



Photographs by Lecoq Studios

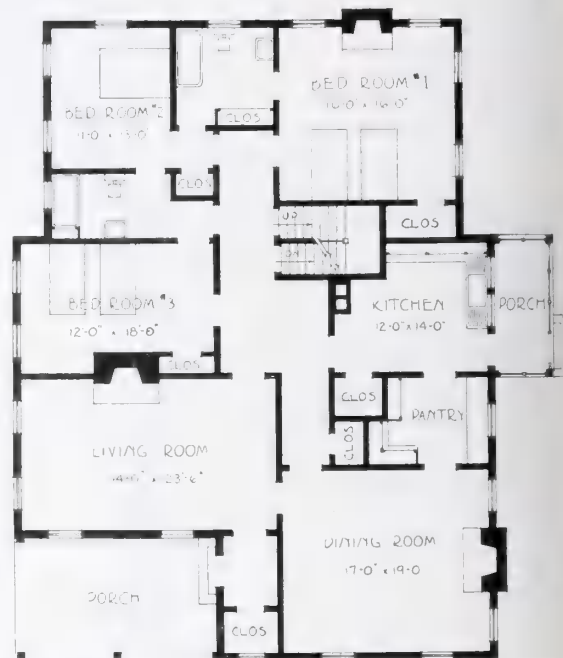


*This comfortable house of cottage type has walls of whitewashed brick. Garage and service quarters are attractively grouped in the rear*

## WHEN NO ARCHITECT WAS AVAILABLE

*A careful and intelligent study of local types and accepted Standards guided the Owners in building this House which, including the Lot, cost less than Nine Thousand Dollars*

BY ANNA BARRINGER



THE problem of securing an inexpensive house presents many difficulties. There are, to be sure, 'developments' where a few set model houses are repeated in different materials and placed on the lot at different angles, but, although these houses are often within the reach of the moderate purse, one may not be attracted to them. One considers but discards mail-order concerns which will send and place anywhere completely equipped small residences, and likewise the local contractor who would be glad to build you some ready-made pattern with variations that his office has on file. The normal course of taking the problem to an architect cannot always be followed, because often a good architect is not available or one feels one cannot afford him, and stock house plans cannot always be obtained that meet requirements. When these sources have

been duly considered and discarded, then it is that some other solution must be found.

This article is the account of what two young people with a background of taste and a few good possessions were able to achieve with careful study, selection, and supervision in a town of average resources in the South. They had served their time in renting small houses where comfort was secured at the cost of all sense of graciousness, or else lost in large houses where space was dearly purchased with drafts and curtainless and carpetless areas. They began by drawing their plans and then studying carefully a house of the type they desired, as well as the local typical architecture. They then set about the actual designing of the exterior. As no architect was within convenient distance, the plans were developed by the local



contractor, and local labor and, as far as possible, local materials were used in building. The owner is in the lumber business and therefore a judge of woods and able to select them carefully.

The house is of cottage type with only the first floor developed at present. There is space on the second floor, however, for future development. The exterior is of brick, whitewashed; the doors and trim are local Colonial models run off in the mill.

The first floor has a small entry hall and coat closet with window, a living-room, dining-room, kitchen, and pantry, as well as three bedrooms and two baths and an inside hall large enough for a desk and several bookcases. The dimensions were carefully worked out so that the proportion of all the rooms is excellent and the space given

to them sufficient to make every room livable. A half-excavated basement carries a warm-air heating plant and coal and storage rooms. The attic above is roomy and spacious, amply provided with dormer windows and capable of later development into three rooms with bath and storage rooms at the cost of twelve hundred dollars additional.

The mantels used in both living-room and dining-room were copied from an old one by a local carpenter and cost eight dollars each.

The prices given below include the building of a servant's house with rooms for two and bath and a laundry. Also remodeling a portion of an existing barn into a garage with living quarters and shower for a man, if needed. The garage portion still has no doors, as the climate is mild; but their addition will be but a minor expense.

The costs were as follows: —

House	\$6800.00
Heating	600.00
Garage	200.00
Lot	1100.00
<b>TOTAL</b>	<b>\$8700.00</b>

Inside, the floors are of oak in the major rooms and pine in kitchen and bathrooms. The trim is finished with three coats of paint. The walls are rough plaster with two coats of cream water paint. Every room has ample closet space, good wall spaces for beds and furniture, and the bathrooms are of excellent size and placing. The arrangement of windows and doors gives cross ventilation so essential in the South, and desirable anywhere. The lighting fixtures and hardware are simple, but well (Continued on page 544)



*The walls throughout the house are of rough plaster, painted, and the furnishings include many very lovely old pieces. The curtains in the living-room are of old chintz in use for one hundred years*

*Of excellent proportions, the dining-room is simply decorated and harmoniously furnished. The mantels in both these rooms were copied by a local carpenter from an old one and cost eight dollars each*







## PROBLEMS IN CURTAINING THE WINDOW

*As they are met by the Modern Decorator*

BY

MARGARET THOMPSON AND CHRISTINE FERRY

*For the city house in particular, Venetian blinds are both decorative and practical. Here the valance board has been painted blue to match the walls, with a yellow draped ribbon design which accords perfectly with the sheer delicacy of the ruffled net curtains. Marjorie Sill Wickware, Decorator*



*A Directoire treatment such as that shown on the right must be used with care, but is especially successful when serving to unify a pair or group of windows. Coral-red draperies with a ball-tasseled fringe are here used in a highly decorative manner, and the glass curtains are of embroidered net in modern design. Mrs. Jessica Boss, Decorator*



*The problem of curtaining a many-windowed breakfast-room is here solved by using airy curtains of white dotted Swiss and straight side hangings of flowered chintz. Wooden valance boards further serve to unite the groups of windows. Mrs. Jessica Boss, Decorator*



particularly the smaller window, rather free.

The valance has narrowed and in many instances has been replaced by narrow valance boards, which become part of the window frame. There is also a tendency to get away from wide edge finishes on the outer draperies, thus permitting more light.

Venetian blinds are once again being recognized as a practical window treatment and are being used in a most decorative way. In some modern interiors the windows are left bare save for the protection afforded by the Venetian blinds, which are painted to harmonize with the room in either a matching or a contrasting color, the supporting bands introducing yet another color.

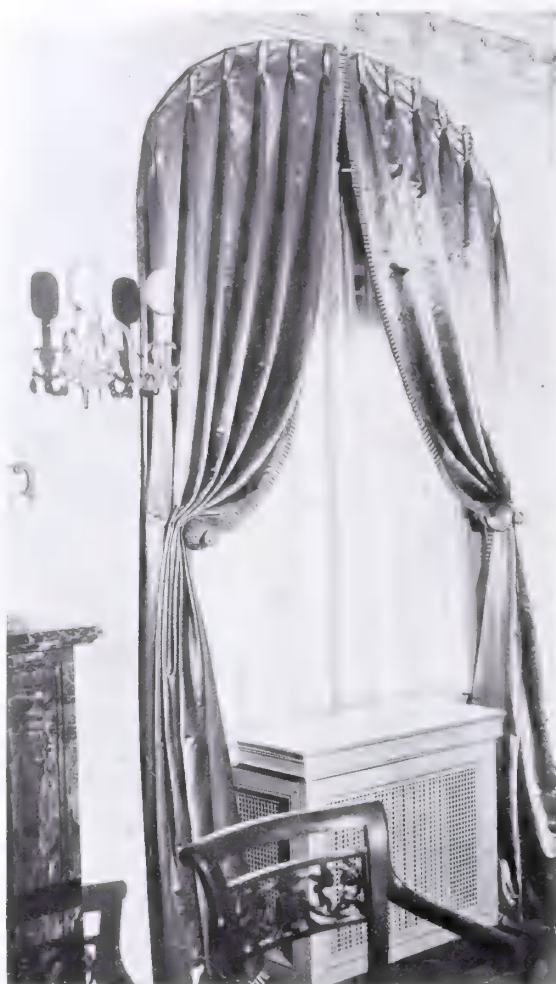
No shades are necessary with such a treatment, since the lighting of the room can be perfectly regulated with the blind, but a decorative valance board is frequently used and there may be filmy tie-back curtains to soften the outlines of the window.

Although this treatment is very practical so far as its light-giving qualities are concerned, and very airy, it lacks nothing of the charm and perfection of finish of the over-draped window. For the city house in particular it is an exceedingly practical arrangement. It affords privacy

**B**OTH town and country houses, as well as city apartments, present problems in interior window treatments which, although largely determined by architectural structure, are also influenced by the character of the room and the style of the furnishings.

Sometimes the window trim is so beautiful in itself that it may be left uncovered to form a frame for the decorative treatment, and again the architecture may be so poor that it is necessary to conceal it wherever possible. In either case, the tendency of to-day is to keep the window,





*A simple elegance marks this treatment of an arched window in a formal apartment. The satin draperies are finished with narrow plaiting of the same material and are held by antique tie backs of gilded wood. The casement curtains of rose silk gauze cast a warm light on the room. Mrs. Jessica Boss, Decorator*

*A more elaborate treatment unifies this difficult group of windows. Ruffled glass curtains with tie backs have been used next the windows, with straight side draperies of Rajah silk which may be drawn over the windows. A single length of soft taffeta with ball fringe forms the valance. Gertrude Sparks, Decorator*

without shutting out sunshine and air and helps to reduce the amount of the cleaner's bill, which soars to such lofty heights as a result of sooty city atmosphere.

In the illustration showing the Venetian blind, the valance board has been painted blue to match the walls and is patterned with a yellow draped ribbon design that gives softness to the window and is in perfect accord with the sheerness and delicacy of the ruffled net tie-back curtains.

As a result of the influence of the Directoire and Victorian periods in interior furnishings, we find new and amusing effects in draped valances and side hangings. Such treatments need to be very carefully handled and should be

governed by individual architectural requirements. They are especially successful when they serve to unify windows which are placed in close proximity to one another, but which are of no particular interest in themselves.

One decorator has linked two such windows by setting a panel mirror between them and then treating the group as a unit. Coral-red draperies bordered with silk ball-tasseled fringe have been arranged to frame the windows in a highly decorative manner which is in keeping with the Directoire furnishings of the room in which they are hung. Across the top of each window a length of the material is draped upward toward the mirror over a wooden valance support which finishes in an ornament at each end. On either side there are long straight draperies hanging to below the window sill and held with tie backs finished along the lower edge with the ball fringe. Next to the mirror, and finishing a little way below the centre sash, is an inner side drapery which is shaped diagonally upward toward the centre of the window and arranged in plaits so that the trim zigzags upward to meet that bordering the crosswise draping. Embroidered net in a modern design featuring delicate wheat-like sprays and bees and butterflies is used for glass curtains, which finish at the top of the shelf beneath.

A drapery effect of somewhat similar nature has been used by another decorator in the treatment of a clustered group of windows. Here the problem was the consideration of narrow stationary windows at either side of a larger central window having a lower part which opened outward at the centre in casement fashion. Ruffled glass curtains with tie backs have been used next the window, and there are straight side draperies of a Rajah type of silk which are finished with hemmed edges, the hem being







*A studio window should appropriately be left unveiled. Here wide curtains of beautiful Chinese brocade hang in simple vertical folds to the sill at either side and may be drawn across the window at night. McBurney & Underwood, Decorators*

outlined with a narrow ribbon. These curtains are so arranged that they may be drawn over the windows. The drapery across the top of this group of windows is made of a single length of soft taffeta, caught at the centre with a rosette of the same material and finished at the centre with a gilded ornament. There are similar ornaments of gilt holding the valance at the corners, where the material of the valance continues and falls over the side draperies. Both valance and side draperies are edged with a ball fringe. There is so much interest of pattern in the draping of the windows that plain material is appropriately used. In the draping also there is a play of pattern in the light and shade of the folds in contrast to the satiny gloss of the ball edging.

The color of this window is most delightful. Cream-colored glass curtains are bordered with side curtains of a light peach that is very soft and not too intense in color. The taffeta used for the valance is French blue, the repetition of this color in the ribbon along the hem of the side draperies weaving the combination together. The ball fringe matches the taffeta and the window-seat cushions

are of velvet in a darker value of the same French blue.

The problem of curtaining a breakfast-room largely walled with windows is one which the average householder is often called upon to consider. One decorator has successfully demonstrated that such a room may be kept light and airy with curtains of white dotted Swiss and side hangings of flowered chintz. A wooden valance board has been used to unite the windows along one side of the room and the French door and companion windows on another, so that each group may be considered as a unit.

Straight side draperies of creamy-white chintz, patterned with colorful bunches of flowers, provide a happy transition from blue walls with a silver pussy-willow design to crispy white Swiss curtains dotted with yellow. They also add interest to what might easily become a monotonous expanse of curtain material and are so simple in line as to become a part of the window vertically.

The treatment of this room is an example of the way in which every detail of interior furnishing is carefully thought out by the decorator. The valance board is in charming relationship to the central (Continued on page 546)



# Antiques



by

Nancy Cooper

Old and yet ever new,  
Simple and beautiful always. — LONGFELLOW

A FASCINATING book for beginner and experienced alike is Miss C. Louise Avery's *Early American Silver*, sixth of the excellent series of handbooks on American antiques now being published by the Century Company. One has learned to expect much of these Century publications, and the present volume is in no respect a disappointment. Miss Avery's long and intimate association with the wonderful Clearwater Collection in the Metropolitan Museum would alone entitle her to the position of authority which she now holds in this field. Yet nobody has dealt more kindly with the novice, or with greater understanding. That it may be kept within the limits of the low cost which is one of the advantages of the series, the book makes no attempt to furnish either an exhaustive list of marks or elaborate illustrations. The collector looking for a detailed treatment of a particular aspect of the field must turn elsewhere. But for those of us who wish to increase our enjoyment of this loveliest of the early American handicrafts by a wider understanding of its social and artistic significance it will prove a source of benefit and pleasure.

## Setting Up Housekeeping in 1810

LAST month I promised to tell you something about the going-to-housekeeping purchases of Lucy Hill Foster of Billerica,

whose wedding furniture we discussed in this department for March and April. But I had no idea at that time of what a wealth of interesting material would develop from a study of the faded sheaf of old documents and bills which she left behind among her other papers. Going through them during the past few weeks has been like turning back a hundred years or more and living again in a forgotten time as did the hero in *Berkeley Square*. And, like him, I have become so interested in my heroine in the process that I shall find it difficult to take leave of her once I have got the story of her housekeeping down on paper and into print.

A short story it is, with an unhappy ending. For no sooner had Mistress Lucy got her house well stocked and running to her satisfaction than the husband for whom she had planned it all died, leaving her to carry on alone within a few short months after her marriage. Even after a hundred years, one cannot read the anxious eager letters in which the girl of 1809 plans with her Salem friend for each detail of the furnishing of the house so soon to receive her and her husband without a pang of real sorrow for the sudden ending of her happiness. Perhaps the careful treasuring of these early bills meant something more than mere New England thrift. Perhaps they are the treasured memories of hopes destined never to be fulfilled.

For us, they tell a fascinating story of other

times and other ways, not the least interesting aspect of which is the fact that the bride seems to have made herself responsible for almost the entire expense of furnishing the new house. Only two of the bills in the group for 1810 are made out to 'Mr. Foster,' and these seem to have been paid by the bride before her wedding in February, as is witnessed by a note of the sum total of her

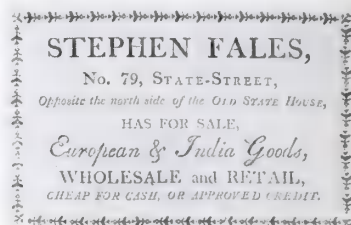


Fig. 2

expenditures (\$754.60) made out on the back of a bill for upholstery dated January 29, 1810.

Whether this was a customary procedure having to do with the 'dower' system of the time, or whether Miss Lucy as an heiress in her own right simply bought for her own satisfaction furnishings of a quality which she could not and did not expect a poor young country doctor to provide, I do not know. There are numerous references in her letters, such as to 'cornishes, the finest to be seen in this town,' which indicate that her wants were none too modest. But if she wanted the best, she chose it with taste and the discrimination which guaranteed its use through three long generations, and its value in the present one beyond anything she herself could ever have imagined. Nor would she have been inclined to smile with us at the fact that just seven months after she had bought and paid for her furniture with her own money, it is all recorded by the probate court of Middlesex County as part of the estate of Joseph Foster, 'deceased intestate.' But that was before the days of women's rights!

Of the list of total expenditures mentioned above, I am able to check every item against the corresponding bill in the collection with but two exceptions. These are for amounts of \$8.49 and \$28.50, and may refer to articles listed below the billhead, Figure 1,



Fig. 1





Figs. 3 and 4. Two unusually graceful mirrors of the type so popular in this country during the first quarter of the nineteenth century, bought by Miss Lucy from Paul Mondelly of Boston in January 1810

the lower part of which has unfortunately been torn off and lost.

A delightful bit of engraving this, quite apart from its antiquarian interest. Josiah Bumstead must have been a man of parts, and his 'Paper-Staining Manufactory' something rather out of the ordinary to have afforded him a billhead of this quality. I hope that the reproduction will be clear enough to show you the interesting patterns of the wallpapers which he displays as examples of his skill in 'staining.' I like to think that the missing bill was for papers such as these, especially designed as a background for the furniture from Mr. Adams's shop. It can scarcely have been for looking-glasses, since a bill for these, Figure 5, from one Paul Mondelly of Boston, includes all those listed in the Foster inventory.

Two of these, undoubtedly the second and third, are still extant (see Figures 3 and 4), and unusually graceful examples they are of the narrow gilt-framed mirror with painted upper third, so popular in this country during the first quarter of the nineteenth century. The first one listed must have been a handsome thing indeed, with its cost of nearly twice that of the others.

A comparison of costs is one of the most

interesting things about an old collection of this kind. Do you realize, for instance, that in an early nineteenth-century household the cost of feathers for the beds would often have been more than twice that of the table silver? Miss Lucy paid one Pomroy Simpson of Boston \$86.66 for '80 lbs E. G. Feathers @ 4/7,' while her bill for silver bought of David Brown, Boston, is as follows:—

1 Sett Silver Table Spoons	\$15.00
2 Sett do tea do	11.00
1 pair do tea tongs	2.62½
2 pair Plated Brackett Candle Sticks	6.50
	\$35.12½
1 plated castor	4.50
tea pot	4.00
	\$43.72
Common knives and forks she bought of 'Robert Hewes, jun. at No. 25 Marlboro Street, Hardware, Cutlery & Ironmongery,' whose bill runs thus:—	
4 Doz Knives & Forks	8
1 Sett Com n K & F	1.25
1 pair Carvers	1.50
1 Iron Coffee mill	1.50
	\$12.25

Another larger bill from Hewes includes potts, skillerets, Flatt Irons, Iron Spoons, and Iron Tea Kettles; 1pr. Brass nose Bellows, 1 Corn Broom, and so forth, to the amount of \$21.92. Have any of you, by the way, had occasion recently to try how far a twenty-dollar bill will go toward furnishing the merest necessities of the modern kitchen?

For the butler's pantry, there were Decanters, wines, Tumblers, and two full 'setts line china.' The items on the bill from J. D. Bass read thus:—

1 Line Sett China	\$20
1 pr. Decanters ea 15/9	4
1 ½ Dz Wines a 24/	7.50
1 ½ dz Tumblers a 18	4.50
1 Dining Sett B Line	20
Box	75
	\$56.75

A fascinating document for those whose antiquarian interests lean toward glass and chinaware!

Another bill gives a side light on the one-time value of old brass. It is from Foster & Rice, Hardware Goods, No. 12 Dock Square, Boston, and reads: '1 Brass Kettle, weight 12 lb. 14 oz. . . \$10.69.' To Nathaniel Homes is paid \$22.00 a few weeks later for '1 Sett Andirons,' presumably also of brass.

One of the most interesting of the billheads is that of William Leverett's 'Furniture Warehouse,' Figure 7, on which he advertises everything for the house from snuffers to sofas and 'bedsteads of all prices,' and further engages, 'Furniture of all kinds made at the shortest Notice.' The first, perhaps, of the great furniture emporiums so popular to-day. Miss Lucy patronizes it only for '3 Waiters' at \$15.50, and '1 coffee Pott' at \$1.50—an indication perhaps of the quality of the furniture it offered.

Her carpeting she buys of John Ballard, jun. & Co.—23 yards at \$28.75 with 14 yards of binding at \$1.17. This for the best room perhaps, since paint and braided mats would have served for the less formal rooms.

John Ballard also dealt in linens, for another bill from him, dated Boston, 1810, lists:—

1/14 Doz Doyleys @ 13/6	2.81
1 Table cloth 10/6	5.25
1 Set Table Matts	1.25
12 Yards Binding @ 7¢	84
(Continued on page 548)	10.15

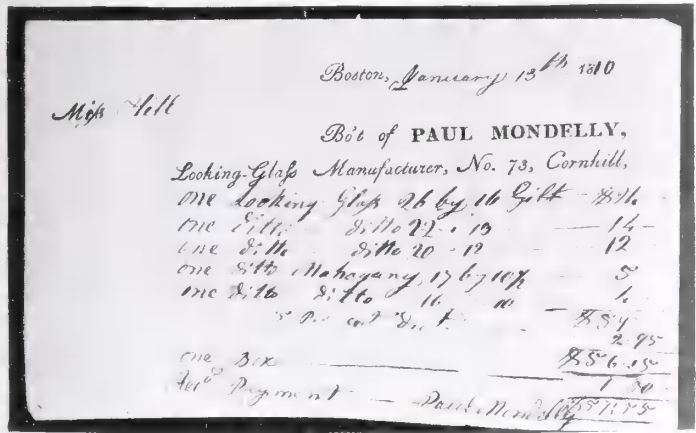


Fig. 5

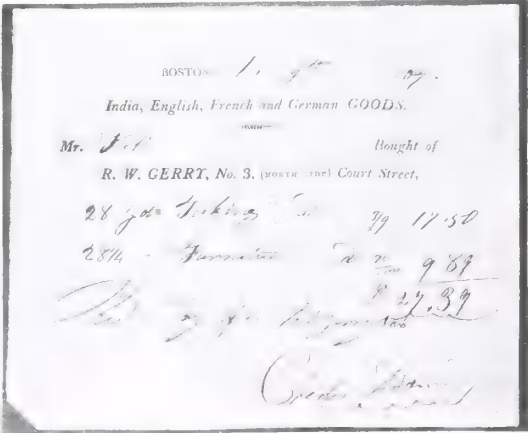


Fig. 6



## THE CITY GARDEN

### II. Plants that will thrive and Plants that will not under the Adverse Conditions of congested Districts

BY STEPHEN F. HAMBLIN

Last month Mr. Hamblin discussed the especial conditions that make the growing of plants in a city a hazard. This is the third article devoted to the city garden. The first one, appearing in the March issue, was written by the president of the City Gardens Club of New York, who told of the aims and accomplishments of that club. We shall be glad to hear from other clubs organized to promote interest in this type of garden.

By far the greatest burden of making a garden enclosed by walls within a city rests on the behavior of the plants. The question is not only, 'What shall we plant?' but 'How will such a plant grow?' It is a saddening fact that of all the plants placed lovingly in a city garden only a small portion will ever live beyond a twelvemonth. Here the theory of survival of the fittest finds its fullest exemplification.

There is not much to be done about planting trees in this small garden, for, as was said in a previous article, there is plenty of shade to start with. Yet the easiest treatment for this space, which may be compared to a sunken well between high walls, may be a tree (or two), a paving of the soil surface, and plants in pots. There are many trees that should not be used, for they will not thrive, and if spraying, pruning, and such special care are necessary, their use is forbidden. The city-garden shade tree above all others is ailanthus (*Ailanthus glandulosa*), for it not only thrives in dust and soot, but it produces after its own kind through the cracks in the paving. In summer its foliage is tropical, and its open twiggery in winter lets in the welcome winter sunlight. Let no one condemn ailanthus here in New England, for handsome it is, since handsome it does. South of the latitude of New York City the royal paulownia (*Paulownia tomentosa*) grows like Jonah's gourd-tree, the big leaves giving dense shade in summer, followed by eight months of great bare twigs. The catalpa may be used with much the same effect, but to my mind the use of any of these three trees involves the sacrifice of the artistic value of foliage to the need of shade.

#### COMMON TREES

Of common trees the linden is possible, as are also Ginkgo and hackberry, but such forest trees as oak, beech, birch, ash, maple, are not usually happy within city walls. Do not use elm, for its roots eat up all the soil in the flower beds; poplar is as bad, unless you expect only a tree in your oasis. The 'hardy rubber tree' (*Eucommia ulmoides*) is a possibility and I should like to see it tried. For light airy

shade and roots of no appetite use some of the pea family — common honeylocust (*Gleditsia triacanthos*), common locust (*Robinia pseudoacacia*), Kentucky coffeetree (*Gymnocladus dioica*), Chinese scholartree (*Sophora japonica*), or yellow-wood (*Cladrastis lutea*). These will give relief from direct sunshine, they will live in city air, and yet will not cast a shade as in a dungeon keep.

On walls that face the sun for a part of the day many small trees may be trained flatwise for foliage in summer and flowers in season. This special touch is less seen in this country than abroad in town gardens, but it can be accomplished with a little time and patience. Apple, peach, and such fruit trees may be thus used, either the commercial varieties or such purely ornamental ones as Parkman crab (*Malus halliana parkmani*), Oriental cherry (*Prunus serrulata*), or flowering plum (*Prunus triloba*). Or try the early magnolias, flowering dogwood, American redbud (*Cercis canadensis*), or others of the showy spring bloomers. The warm walls will keep off late spring frosts here. There are summer-blooming small trees, as tamarix, Koelreuteria, or hibiscus, trees with gray foliage such as elaeagnus and Hippophae, and those with autumn fruit, such as Pyracantha and hardy orange (*Citrus trifoliata*), which have foliage nearly evergreen. A little ingenuity in planning, a few moments each season in pruning and training, and a sunny wall can be made a whole garden in itself.

#### VINES

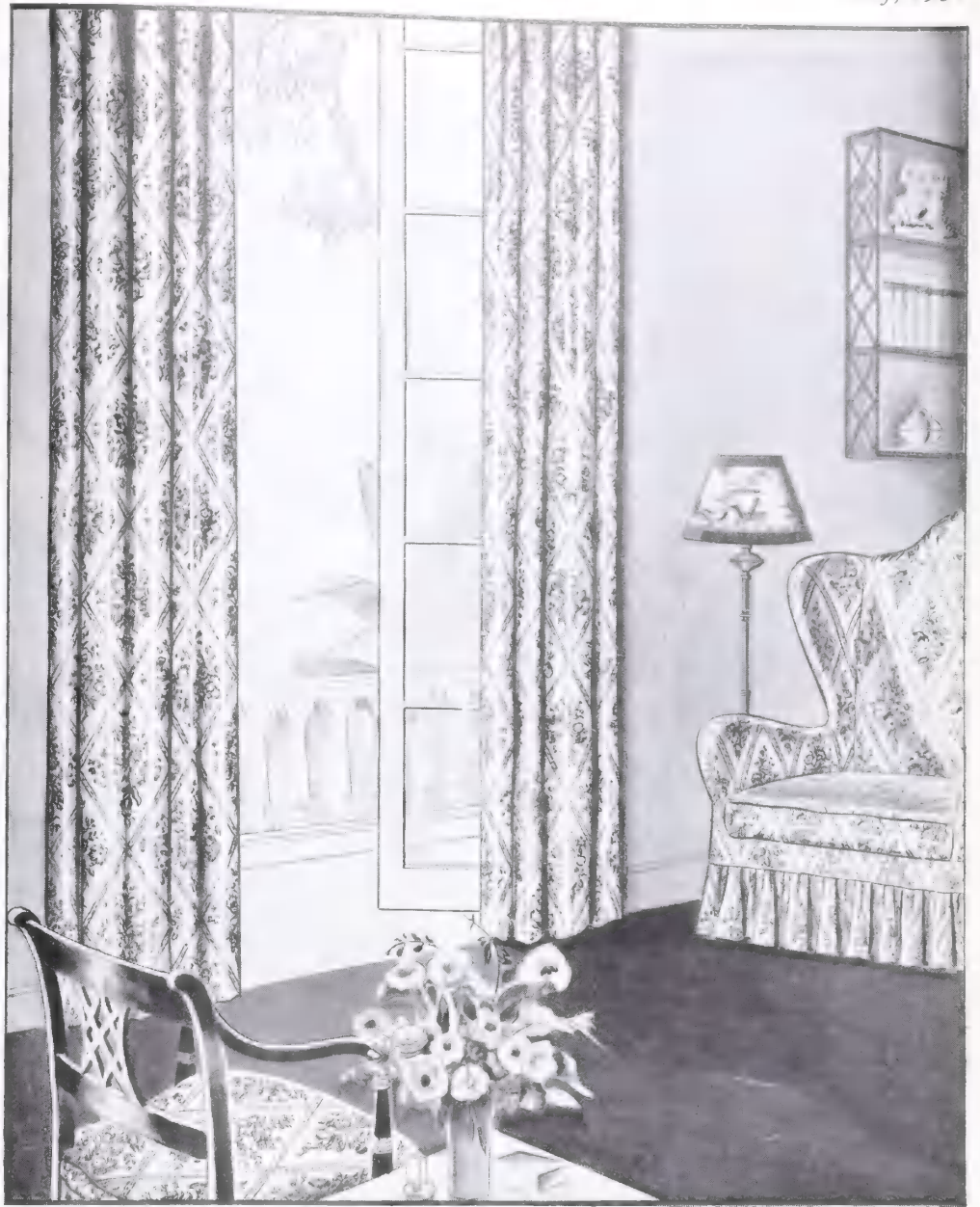
PERHAPS the keystone of this garden is its vine adornment. Four walls there are, of varied height, material, and construction, bare and ungainly, or with some value of architectural detail. Some walls are in permanent shadow, while others are heated like ovens in the summer sun. But the vine spreads out flatly and takes up little of our precious ground space. Of course choose some evergreen vines for winter cheer. English ivy on shaded walls is absolutely hardy within the city in regions where it will not thrive in the open; or try the hardier Baltic ivy (*Hedera baltica*). Wintercreeper (*Euonymus radicans*) seems to turn up its leaves (literally) in city conditions, and perhaps its value here is questioned. In warm winters there are many clinging evergreen Bignonias, but the crossvine (*Bignonia capreolata*) will stay green and survive in Boston. There should be a testing of other evergreen clinging vines for city walls.

Of the deciduous clinging vines the Japanese creeper (*Ampelopsis tricuspidata*) is commonly used in cities up to Canada. Engelmann creeper (*A. quinquefolia engelmanni*) has five leaflets, but does not cling as well unless the wall is rough. Climbing hydrangea (*Hydrangea petiolaris*) and Japanese hydrangea-vine (*Schizophragma hydrangeoides*) will tolerate the city, adhering permanently to brick and stone, but are rather coarse in texture. Clinging deciduous vines are not many, but by their habit of growth they seem intended by nature for use on walls.

Vines that twine or scramble must have a trellis or other support, and usually they either ignore the support except when introduced to it by our (Continued on page 556)



*A timely*  
**CHINTZ**  
*for the country  
house . . . or the  
city apartment*



copy of an early document . . . reproduction of a distinguished brocade . . . this versatile chintz  
umacher, as colorful as gardens in the sun, is ready now to bring summer's transforming magic  
e town or country home . . . Schumacher Fabrics are sold only through decorators, upholsterers  
e decorative departments of department stores . . . Offices at 60 West 40th Street, New York.  
n Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Grand Rapids and Detroit.



**F. SCHUMACHER**  
AND COMPANY





## From VENICE --- To Add Beauty To Your Home

Venetian glass will be found in the homes of people with a fine appreciation of delicate color, exquisite workmanship and charm of line and form --- characteristics for which it is distinguished. Among our latest importations are many pieces following modern trends in decoration, both in color and design. The examples shown here are exclusive shapes.

Our varied selections of Venetian glass comprise tableware, stemware and flower containers. We take exceptional care to import this glass in shapes compatible with the highest ideals of interior decoration.

### Carbone

348 CONGRESS STREET, BOSTON  
SHOWROOMS IN NEW YORK AND CHICAGO



## HOW THE PLAN GROWS

[Continued from page 483]

the plan, and the plan only, is the chief consideration.

Now the plan of any house is the result of somebody's study of certain conditions which are bound to determine its principal points. First in importance are the size of the family, at present and in the near future, as far as can be predicted; their habits and preferences, involving such questions as double or single bedrooms, sleeping porches, private baths, 'breakfast nooks,' combination living-and-dining room; the number of servants, and any other points affected by their mode of living.

THEN come all the questions relating to the site, with the sun given first consideration. And don't forget that the sun rises in winter in the southeast and sets in the southwest, in summer it rises in the northeast and sets in the northwest; and that at any fixed hour, such as breakfast time, it is in about the same direction at all seasons. Then the view must be made the most of, from the principal windows and from any piazzas or terraces. The relation of the house and garage to the street is of the utmost importance, and this involves securing privacy for as much of the land as possible, particularly for terraces and gardens. These points should all be gone over with your architect, as he will have to consider them all in advising you about buying your land; and you will find that because of his varied experience he will think of a good many other points that might escape you.

The third essential for serious consideration is the cost, and here you must 'think straight.' Unless it is strictly and literally true that you know beforehand the exact limit of what you can afford, do not try to fix the cost at this stage, except approximately, but keep it in mind that later it may be the determining factor in your problem. If you confine yourself rigidly to these general considerations, you can do this part of the work better than anyone else, because you know better than anyone else how you want to live; and if you have chosen your architect wisely, you may safely leave the rest of the design in his hands.

IN working out the rough plans there is an easy method to follow which is sure to give you several evenings of increasing enjoyment. Take or make some coördinate paper with eight or ten squares to the inch and let every square represent five feet. First of all lay out roughly your lot of land, just to accustom your eye to the scale you are to use. Suppose we assume your paper has ten squares to the inch; then if your lot is about one hundred by one hundred and fifty feet,

your plan of it will be two by three. Don't at this stage draw plans on this, but keep it handy, and later on, when you have arrived at a plan of the house, you can locate it on the lot.

The first thing you will notice is that this is an extremely small scale. I have suggested this as a distinct purpose of keeping your mind off everything but the essentials of the plan, — that is, the relations of the rooms to each other and to the outside of the house, — and your architect will thank me for it. For this purpose I ask you to start with the assumption that your living-room is to be sixteen by thirty-two feet and that you will allow sixteen by sixteen each for dining-room, study, stair hall, kitchen. Not that they will be by being that size, but their relation to each other can best be expressed in this way for the present.

YOU can continue to use the coördinate paper if you wish, or you can cut out four square pieces of cardboard and one double square to represent the hall, dining-room, study, kitchen, and living-room, respectively. These sizes will allow you to be somewhat just to allow for closets, serving porch, kitchen pantry, and such, but a rough layout can be made with the assumption that this work will be done later by your architect. Remember that your living-room will be at the south, your kitchen at the north, and your hall will lead out of the living-room at the east, toward the street. Obviously the hall and living-room must be connecting, also the kitchen, dining-room, and the study must lead out of the living-room at the end of the hall. Let us start by putting the living-room across the end of the house. We shall get three possible combinations, and only three, as shown in Figures A, B, and C.

Now try the living-room running the other way, at the south corner, and you will find you get four possible combinations in Figures D, E, F, and G.

With the living-room at the southwest, we get four more, Figures H, I, J, and K.

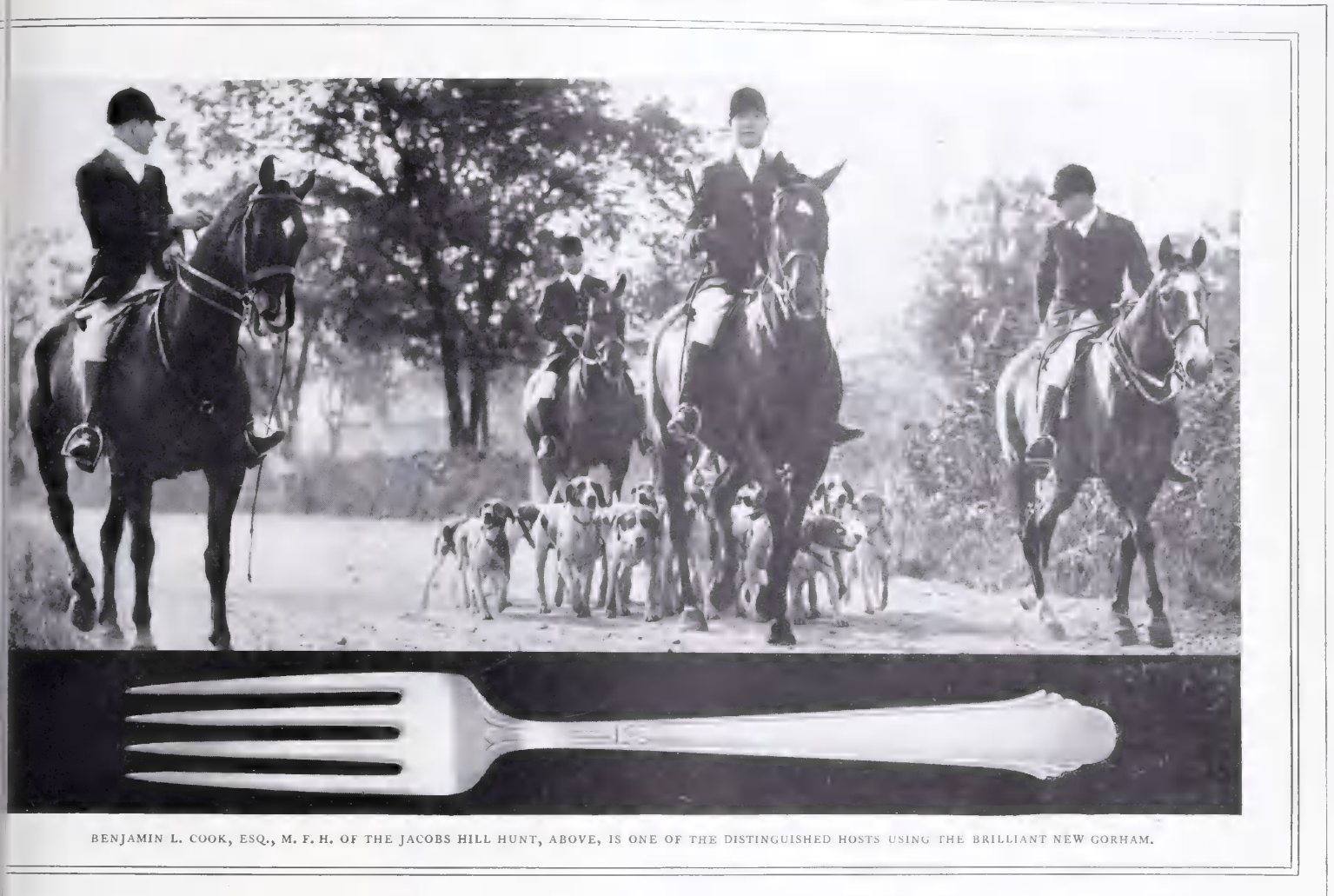
There are still three more combinations, and they may prove the best of all. See Figures L, M, and N.

These last will work better for a fairly large house, as there is less compactness in the plan and you will have to imagine a certain amount of corridor on the floor. The house will be more expensive to build, and particularly to heat, but it will get much more light and air, and will look less stereotyped than the more compact plans.



# East · West · North · South

## Masters of famous Hunts are using this sterling "HUNT CLUB"



BENJAMIN L. COOK, ESQ., M. F. H. OF THE JACOBS HILL HUNT, ABOVE, IS ONE OF THE DISTINGUISHED HOSTS USING THE BRILLIANT NEW GORHAM.

*The Masters of these Hunts  
using this brilliant new Gorham*  
JACOBS HILL · ONWENTSIA  
DLEBURG · HARFORD

brated hunts carry on the proud old  
of the sport and hospitality of kings.  
their noted hospitality, on their own  
Masters of these hunts are using the  
at was inspired by the background of  
royal"—the "Hunt Club."

in L. Cook, Esq., Master of Fox Hounds  
rt Jacobs Hill Hunt, dispenses his dis-  
hospitality at his spacious home in  
Rhode Island. Harry I. Nicholas, Esq.,  
of Harford, at Syossett, Long Island.  
Nblack, Esq., M. F. H. of Onwentsia,

in Lake Forest, Illinois. Daniel C. Sands, Esq.,  
M. F. H. of Middleburg, in gracious Virginia.

All find the inspired simplicity of "Hunt Club"  
in harmony with varied modes of table setting.

The clear, aristocratic lines of this new  
pattern have won for it instant, enthusi-  
astic welcome. Within its first few  
months, it has been bought by smart  
hostesses and brides to a *greater extent*  
*than any other recent pattern.*

Your own jeweler will show you the  
new "Hunt Club" and you will find it  
surprisingly moderate in price. A com-  
plete service for eight—76 pieces—costs  
\$227. Matching hollow ware is avail-  
able. You will find the name "Gorham"  
on the back or base of each piece.

*Other beautiful Gorham patterns, harmonious with varied  
periods, are illustrated below. FAIRFAX, appropriate  
with Colonial furnishings; ETRUSCAN, with the classic  
spirit of the Empire period; ST. DUNSTAN, with Victorian  
elegance; FLORENTINE, with Italian and Spanish decoration.*

ETRUSCAN · ST. DUNSTAN, CHASED · FLORENTINE · FAIRFAX



Your own jeweler will give you an illustrated 18-page book-  
let, "The Hunt Club," showing the new Gorham. Or, send  
coupon to The Gorham Co., Providence, R. I., Dept. Q-5.

*Gorham*  
1831 · A CENTURY OF LEADERSHIP · 1931



# The Herman Nelson Invisible { Encased Within The Wall . . . . Radiator Is an Investment That Will Endure



© 1931, T. H. N. CORP.

IN THIS modern day, it is significant that the Herman Nelson Invisible Radiator is being chosen for a large number of America's finest homes.

One reason is, of course, that this compact heating unit fits within the wall—completely out of view and out of the way. It occupies no floor space—never interferes with the placing of furniture, the hanging of draperies, or the carrying out of an harmonious color scheme.

But equally important is the fact that the Herman Nelson Invisible Radiator, once installed, never requires a moment's attention. It has no joints to fail and leak, no parts that can rust or get out of order. It serves the life of the building.

Then, too, the Herman Nelson Invisible Radiator provides instant heat control. You simply turn a tiny knob at the grille and warm air flows into the room—in the quantity you desire. Reverse the turn and the heat flow stops!

If you are planning a fine home, consider the floor space this new-day radiator will save; the beauty and comfort it will make possible; the enduring security it will give to your investment.

The Herman Nelson Invisible Radiator is designed for steam, hot water, vapor or vacuum heating. Consult your architect or heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

THE HERMAN NELSON CORPORATION  
Hearing of Millersville, Pa. Sales and service offices in all principal cities

## HOW THE PLAN GROWS

[Continued from page 530]

IF you now realize that you have all the possible combinations with the given conditions, study the virtues and faults of each plan till you find one that seems to suit you the best. Then try your second floor plan, keeping the same square units, and don't forget that you have to begin with the top of the stairs. You will strike some snags here, partly because of getting from one part of the house to the other, and perhaps, as sometimes happens, because your upstairs requirements are greater than the downstairs. If they are much greater, remember that you can keep on and have a third floor, or anyway an attic; but don't try to include too much, or you will ruin the looks of your house.

For purposes of simplicity I have omitted the requirements for the second floor plan, but it is obvious that the rectangular house, two rooms deep, will give you four corner bedrooms which you cannot get in a long narrow house, one room deep. And on the narrow plan, bedrooms between the two ends will have to have one side blocked by a corridor. Now is the time to call on your architect. He will see why you have chosen the plan you take to him, and from it he will produce one which may not look much like it, but which will be really the same plan. Suppose, for instance, you give him Figure A. He will work on it for a week or two and very likely show you such a sketch as appears in the developed plan. You will see that he has solved the problem of your garage and saved you the price of one wall by incorporating it in the house, balancing it with a piazza on the other side, protected from the street by a wall, but opening on to your southern terrace.

Now you can arrive with his help (again very roughly) at an approximation of the cost; and this opens up a subject which has caused more

troubles than any other in building. It is a prevalent that architects always encourage you to think that your house cost on the average about thirds of what you eventually to pay. There are several rule thumb (and that's all they can that can be applied to give you idea beforehand of how much house is going to cost. A built know once told me that he could the pages in the architect's specification and that the house usually a thousand dollars a page. This method, however, is hardly strictly accurate, nor is the method that estimates the cost by the number of bathrooms at ten thousand dollars each—though it is surprisingly correct.

THE closest method for preliminary estimating that I know of go by the number of square feet contained in the first floor. Depending on the material, the location of the house, the state of the labor market, can assume a minimum cost between fifteen and twenty dollars a square foot. The more compact and simple the plan, the cheaper it will be. Get your architect to confirm this—he will know local conditions, and will tell whether it is true for your particular problem. Then you can determine tentatively, in consultation with him, on a block form of specification, telling in the main what materials are to be used inside out; and he can then go ahead with working drawings and get definite bids. When these have been checked and probably somewhat adjusted, you can wait until your house is built and then enjoy your client's greatest pleasure, which to say, 'We planned the house ourselves—the architect simply drew out the blueprints.'

## MODERN DWELLINGS

[Continued from page 508]

rather than for those qualities that are retained merely for the sake of keeping up false appearances.

AND where shall we find such modern furniture?

When I answer that it will be supplied by 'modern industry,' I shall probably be met with the protest that the turning out of standardized quantity products—an unavoidable evil to accommodate the slim purses of a good many customers—is certainly not calculated to impart a refined and personal note to home furnishings. This objection would have to be

admitted if industrial products were still synonymous—as it used to be—with turning out of substitute products, which were meant to imitate high-priced handicraft work, but which fell short of its high quality.

As a matter of fact, modern architects have come to take an entirely different view of the machine. It was done in the past. In their designs for the home-furnishing industry they no longer attempt to imitate handicraft work. Instead they are trying, with minds entirely free from former conceptions, to create new standard shapes thoroughly suited to the actual purposes



# alse Economy in Pipe

## VITES PROPERTY LOSSES

*A residence designed and built by Edward Crump, Jr., Pittsburgh, Pa., in which Byers Genuine Wrought-Iron Pipe is installed.*

"PRESCRIPTION" is the modern standard for lasting pipe economy. Original cost is not the only important factor for consideration. The measure of pipe economy is per year of service. Recognition of these facts through experience by leading architects and engineers has caused them to adopt "pipe prescription" as a policy of recommendation to you. By designating and installing the right pipe in the right place, your comfort is assured and your property is protected. And in "pipe prescription" that is for practical economy and uninterrupted service, there are no places for wrought-iron pipe. Architects and builders know the places where wrought iron has demonstrated its superiority. They know that Byers Genuine Wrought-Iron Pipe is a standard of wrought-iron quality. For these reasons it is to your advantage to follow the "pipe prescriptions" submitted to you. No type of pipe does not provide the maximum of all essential kinds of service. Besides, we have a business responsibility in continuation of the traditional superiority of Byers Genuine Wrought-Iron Pipe in its proved fields of service, we urge it only for its places. "Pipe prescription" that give you the most durable service for original investment cost.

Long-practiced policy of impartial advice has created a friendly relationship between architects and engineers and this company. If you have

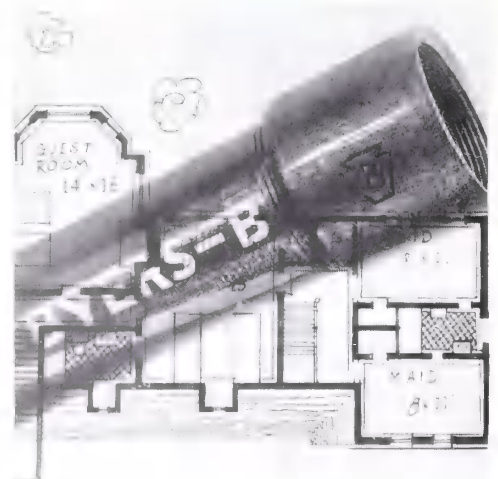
a pipe problem, the facilities of our organization are also at your disposal. Write us and send the name of your architect and builder. The spiral stripe is your assurance of the genuine! Look for it. It's the easy identification of Byers Pipe. A. M. Byers Company, Pittsburgh, Pa. Est. 1864.



# BYERS GENUINE PIPE

WROUGHT-IRON

INVESTMENT • NOT AN OUTLAY







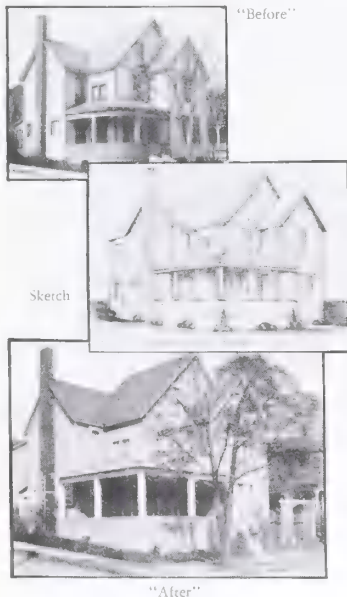
## WEATHERBEST Colors Blend Beautifully in their Settings

FOR sidewalls as well as roofs, WEATHERBEST Stained Shingles are proving in this time of trying to cheapen materials to save cost, that quality and selected material after all is the surest way to save money. There is nineteen years' experience behind the WEATHERBEST policy: "Not to cheapen materials or process to meet price competition."

The WEATHERBEST process of staining with finest color pigments and oils — the 100% edge grain red cedar shingles — the triple inspection to eliminate all waste — not

only assure saving of labor in laying but also guarantee continued beauty and a saving of repainting and replacement expense as the years go by.

Send 10c (stamps or coin) for Portfolio of photogravures of WEATHERBEST Homes in actual color combinations. Use coupon. If interested in modernizing, send for literature and modernizing facts. Address WEATHERBEST STAINED SHINGLE CO., INC., 962 Island St., North Tonawanda, N. Y. Plants — N. Tonawanda, Cleveland, St. Paul. Distributing Warehouses in Leading Centers.



### Modernize NOW

Send us a snapshot of an old home and let us send you Sketch to show the possibilities of improvement with simple changes and WEATHERBEST laid over old sidewalls and roofs. No obligation.



WEATHERBEST STAINED SHINGLE CO., INC., 962 Island St., North Tonawanda, N. Y.  
Enclosed \$ 10c stamp or coin for postage and handling.

Please send Color Combination Portfolio of Photogravures showing full-color WEATHERBEST Homes in actual color combinations.

Also send for Literature and Modernizing Facts.

Send for Literature and Modernizing Facts.

## CAMPANULAS

[Continued from page 534]

are blue, running from silver to many shades darker.

Little known, but of easiest culture, is *Campanula collina* from the high Caucasus. It is a taller plant, about twelve inches high, with tufts of downy heart-shaped foliage. The brilliant purple satiny bells are borne in the greatest profusion, though, unlike so many of its race, these last only through the fleeting month of June.

While speaking of taller rock-garden forms, it might be well to mention two that are not so often classed as such material — *Campanula speciosa* and *C. thyrsooides*. As usually grown, these are plants rather large for rock-garden use. Seeds, however, placed in the crannies of a wall will develop into most engaging stocky little plants. They both bloom from June through August, are monocarpic, and both make large flat rosettes. *C. speciosa* carries, comparatively, very large violet bells of the Canterbury form, on stems from nine to eighteen inches, though usually much shorter in this recommended placing. It is also a happy choice for hot, baked-out exposures. *C. thyrsooides* packs its stocky trunk of similar height closely with pale yellow hairy bells, borne rather tightly upright. This seeds itself, and should be used with discretion as suggested, or upon some high rocky ledge, because of its possessive nature.

*Campanula garganica* and *C. portenschlagiana* (*C. muralis*) may close this section of Campanulas grown with extreme ease, not because all the good species have been named, but rather in order that some room may be left for those that excite a little of our skill. *C. garganica* is that plant of trailing mats that buries itself all through June and July beneath a sheeting cover of small china-blue wide-open stars. It is often grateful for a little shade. *C. portenschlagiana* bears larger blooms of purplish blue that often hold on into September, and seem to stand slightly nearer to the bells than to the stars. Both of these are good in either pocket or wall. *C. garganica*, var. *W. H. Paine*, carries larger stars of violet with a white centre; and *C. portenschlagiana bavarica* is a more upright and larger-flowered form than its type.

In classing *Campanulas tridentata*, *waldsteiniana*, *tommasiniana*, *saxifraga*, *raineri*, *fragilis*, and *isophylla* among less easy ones, I do not mean to rouse your fears. Their culture is simple, but they meet adversity a little less easily than do those of the foregoing group. *C. isophylla* and *C. fragilis* find their place here because of their lack of winter hardihood. Northern gardens must give them some protection. *C. isophylla* is a trailer with attractive silver-gray cordate foliage that is often used in hanging

baskets. The wide saucer-shaped bells are about one inch across and light lilac-blue. There is a white form. In the open flowers are carried from July to September. Light soil, sun, and a sprinkling of lime most pleasing.

*Campanula fragilis* is a little long-stemmed plant that gives much the effect of a trailing plant as it flops about from its crevice. The purple-blue bells are about twice as large as those of *C. garganica*, and also hold June well into the fall.

*Campanula tridentata* and *C. fraga* are so very similar that they are frequently interchanged. Both make tufted mats of oval leaves, and both carry to amethyst flowers singly their three-inch stems. *C. waldsteiniana* has tufty small leaves that set happily in rock chinks, where the roots wander backward into rich loam. The stems are wiry upright, about three inches high, and carry the wide blue-lilac singly upturned to the sky. *C. tommasiniana* is sometimes included under this by the botanists, but the garden maker is very different in its small sheaves of perianth blue bells. *C. stansfieldi* is a pale hybrid of these two. This is so erect, and carries its large spreading china-blue bells singly

FOR all its beauty, *Campanula stansfieldi* has been the cause of heated words. It is most dazzling.



*Campanula stansfieldi* carries large and spreading china-blue bells singly

as it flings itself along the crevices of some dizzy precipice in mountains around the Italian Lakes. The toothed gray leaves form little tufts that almost cushion the large cupped bells solitary their two- or three-inch stems. They bloom through August at these heights, but come to gameness in July. As marked they are usually bright purplish blue, a strong tone of paler porcelain clothes them in their habitat rocky crevice in cool sun with lime soil behind, or a moral will make a happy home.



## To a Husband



has finally promised to part  
with good money for an  
electric refrigerator

That it's all over but the choosing, you will  
want Her to have a Refrigerator that  
the Woman Next Door take notice.  
And of a refrigerator She can boast about  
the pleasure in for years and years to come  
for, after all, there's nothing like settling a  
of this sort so that it will *stay* settled.  
To achieve this happy result you will need a  
refrigerator that looks like a thoroughbred and  
is looking that way . . . one that will do a  
specifically proper job of keeping cool season  
after season out . . . and one that will keep you  
pleasantly surprised each month when you pay your  
bill . . .

You know that Frigidaire, always in the  
front of its field, is responsible for develop-  
ment in the past fifteen years that have made  
modern refrigeration so healthful, convenient  
and economical?

The Frigidaire shown in the photograph, for  
instance, offers advantages you would possibly  
expect to find in any refrigerator.

That is why we call it Frigidaire Advanced  
Refrigeration and that is why you really ought  
to investigate Frigidaire pretty thoroughly  
before you finally decide which of the many  
electric refrigerators to buy for your home.



## Strikingly beautiful in sparkling white Porcelain — Frigidaire offers a new standard of Advanced Refrigeration

With new and striking beauty in a cabinet of  
snow-white Porcelain-on-steel—and with  
dozens of improvements that set it apart from  
all other refrigerators—Frigidaire presents a  
new idea in modern refrigeration.

Dishes slide smoothly in and out on bar-type  
elevated shelves. Cleaning is made easy by the  
smooth porcelain exterior and by seamless,  
acid-resisting porcelain within. Water turns  
to ice with incredible speed when you set the  
convenient exterior "Cold Control." Ice cubes  
tumble out easily and quickly with finger-tip  
pressure on the Quickube Ice Tray. Vegetables

come from the famous Hydrator as fresh as  
when you put them there.

And how quietly Frigidaire operates! You  
are scarcely aware that there is an extra-power-  
ful unit concealed in the bottom of the cabi-  
net—a unit that uses current only a few minutes  
each hour at a cost of but a few cents a day.

All these modern features combine to make  
Frigidaire the truly *advanced* refrigerator—and  
to effect many important savings that make it  
the truly economical refrigerator to own.  
Frigidaire Corporation, Subsidiary of  
General Motors Corporation, Dayton, Ohio.

# FRIGIDAIRE

AS AN EVIDENCE OF THEIR QUALITY THE NEW WHITE PORCELAIN  
FRIGIDAIRE'S ARE SOLD WITH A THREE-YEAR SERVICE GUARANTEE

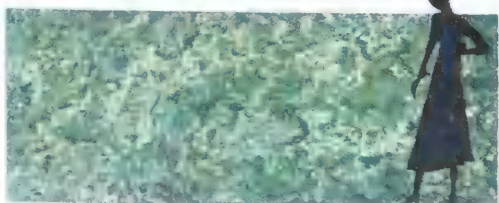




Bright tiles of blue and cream seem especially suited for the breakfast-nook. The pattern used here is "ANTIBES"—Sealex Linoleum No. 7313.



Mrs. Wright selected "MAPLETON"—an exclusive new embossed effect for this sun-porch. Observe the beveled edges and interesting shapes of the tiles. Sealex Linoleum No. 2907.



Left—"DELPHI" (No. 2952) is one of the Veltones, the new type flooring described in the lower right hand panel. Remember, all Veltones (there are six different color effects) are exclusive Sealex products. Below—"CASTLE" (No. 3534) is a rich embossed pattern with novel insets. A most popular offering.



Sealex Designed-to-order Floors. You can have what many prefer,—specially designed Sealex Floors, in which unusual symbols,—your own suggestions if you like,—may be incorporated. We will gladly furnish you names of firms equipped to install such Sealex Floors, in period or modernistic designs.

# The trouble is, you haven't enough fingers . . .

**Agnes Foster Wright,** famous New York Interior Decorator, whose lovely sun-porch creation you see at the left.



If you want a sun-porch that thrills you with its charm and beauty, first check off on your fingers the advantages of its having a Sealex Floor.

First, Sealex gives you in its many designs everything the heart desires—the way of color and richness. Make your floor the perfect setting for any decorative scheme—in any room. Check off these points on your fingers.

Next, Sealex can be laid quickly and without muss, is easy to clean (just light mopping), doesn't show wear, doesn't scar, is stain-proof, quiet, resilient, keeps out cold, and needs no costly refinishing. Check off these points on your fingers.

Now the money angle is just this. All Sealex patterns look expensive, but many of them are *very inexpensive*. Now check that one on your fingers. (But the trouble is you can't—you simply haven't enough fingers.)

So the best thing is to see Sealex for yourself—on display in leading department, furniture, and linoleum stores.

CONGOLEUM-NAIRN INC., Gen'l Off.: KEARNY, N. J.

## SEALEX LINOLEUM FLOORS

**VELTONE**—the ideal floor for reflooring—for your living room, bedroom, dining room. Lay Veltone over your present time-scarred floors. There are no violent contrasts in this lovely new material. Veltone fills your room with an unbroken flow of mellow color from wall to wall. See Veltone today at your dealer.

SEND for this lovely new book—tells how to beautify your home. "Color and Charm Home Interiors" is one of the most beautiful decoration books ever created. Contains many illustrations and ideas on planning rooms. Sent postpaid for only 25¢. Address: The Home Decoration Bureau, Congoleum-Nairn Inc., Kearny, N. J.

Name . . . . . Address . . . . .



## CAMPANULAS

[Continued from page 536]

*raineri* often takes the place of *raineri*. It is a hybrid of the type and *C. carpatica turbinata*, and possesses much the beauty of its parents, and often the of the garden maker as well. *Campanula raineri* has brought us close to that last group, the treasures I have been holding for those of you who feel the romance of far places in the visitors of your garden hosiery. These are high alpine plants that have achieved an al beauty amid the harsh conditions of rugged splendor. They are for an underground finely etched pipe through their growth-season. Damp collars are a stigma to them. Manures are worse beyond their comprehension, though a little peat and would, with two parts sand and loam, make a good soil for if well mixed with stone or filled carefully into the crevices of a good wall. They are ideal plants for the face of the wall, or will usually thrive on a moraine if a little of the organic compost is worked in. *Campanula arvensis* (*C. acutata*) may be a little difficult to grow. It is, however, an exquisite little beauty, with sprays of lilac open stars that face away from their frail radial lines in May and June. *C. excisa* accounted the most difficult of all, brings an exquisite to compensate us for its demands. It grows among

the boulders of the very highest moraines. The mat of tiny bright green rosettes closely hugs the stone. The wide-open light blue stars, singly borne, are yet so closely carried that the leaves are rarely visible all through early summer. In gardens the foliage tends to become evergreen.

THE deep blue *Campanula elatines* much resembles a glorified, daintier, and larger-flowered *C. garganica* of much less leafage. Less lime, more peat and loam, will best suit this, as they also will *C. excisa* with its narrow bells all bearing the strange punch mark at the base. The foliage of the latter is more grass-like, and the best bloom comes through June. *C. aucheri* is a very beautiful little tufted species with large, rich violet, down-covered bells all through May and June. *C. macrorrhiza* is the harebell of the Riviera, where it blooms in winter. In Northern gardens, the season extends rather through late summer and fall. The plant is smaller than *C. rotundifolia*, and the flower bells more shallow and vase-shaped, though carried in a greater profusion of lilac-blue.

*Campanula alpestris* (*C. allioni*) brings the lilac-purple of its Canterbury-formed bells early. It does not care much for lime, and is a good subject for the moraine. *C. zeylensis*, while doing well in these conditions, will also wander quite happily in a good rock pocket.

## WELDING HOUSE AND SITE

[Continued from page 481]

ent upper terrace. Then the curves slightly in order to between the walnut tree vest of the dining-room walls and the aged pear that stands guard at the front door. stringing out of the mass and e of two courts allow for a sum amount of sunshine in floor as well as the outdoor Every downstairs room ndows on two sides, and all two of those upstairs are y close to the landscape. his house, the out-of-doors and s are as nearly one as can be. building, made entirely of lug from its foundations, is y sprung from the soil on it stands. No sooner had st nail been hammered and protective scaffolding been from the trees than the place air of having been lived in generations. There was no o wait for it to mellow, no o have uprooted trees and hurtling in motor trucks the countryside to be planted er for the deficiencies of an ct's planning. When the

workmen left, the place, as well as the house, was a *fait accompli*. All of the photographs illustrating this article were taken immediately after the owners moved into the house.

Such a place leads one to the consoling conclusion that America, the world's precocious wonder child, is now learning her lesson from the ancient Greeks. They had a genius for including the landscape in their temples and theatres. They made their mighty columns from which they were hewn. When they gave their plays the audience sat gazing at comedies and tragedies of petty man as dramatized against a background of eternal hills. They brought the sound of the sea into their verse and the sun into their choruses. The wind was but one of their voices. The Greeks were masters of building which the world still envies. The more fully we follow their basic principle of welding building to site, the greater will be our progress toward perfection of building and living.



## LONG ISLAND says "TUTTLE & BAILEY" for smart RADIATOR CONCEALMENT



In fashionable suburban houses, radiators are never in fashion.

On Long Island and Lake Shore Drive... as on Park Avenue... they may be tolerated only in well fitting, tailor made cloaks.

Most often the tailoring firm is Tuttle & Bailey, as here in the Manhasset home of Mr. A. Kottmiller. How successfully the chosen design suits this fine interior!

With these smart cabinets your radiators sink into the decoration of the rooms in which they stand. Their heat-flow is directed scientifically—not upward to mar the walls. And a hidden humidifying pan provides the moisture necessary to human health, and to the life of fine furnishings.

They are formed in heavy, Super-forged furniture steel and finished in delicate colors, or hand-grained by a costly process to match exquisite natural woods.

72 standard variations... or special designs on order. Be assured that nothing but your complete satisfaction will be satisfying to Tuttle & Bailey.

### TUTTLE & BAILEY

MANUFACTURING CO., Inc. (Est. 1946)

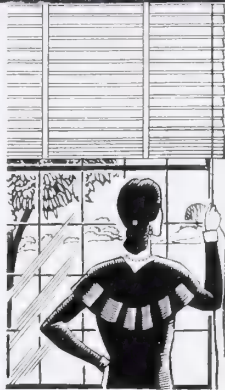
155 East 14th St., New York City (Offices in Boston, Chicago, Kansas City, Los Angeles)

Please send booklet "New Artistry in Radiator Concealment"





## Light » » » WITHOUT GLARE Ventilation WITHOUT DRAFTS



A HAPPY SOLUTION of the sunlight problem are these beautiful modern blinds.

In through them pours the precious daylight, soft and mellow, minus glare, the healthful fresh air, minus drafts. All under control.

Gone forever are shade and awning trouble and expense. Victoria Venetians are good for the life of the home. You put them up but once. They are "always ready to serve". Adjustment is simple—a cord at the right to raise and lower, a cord at the left for tilting the slats.

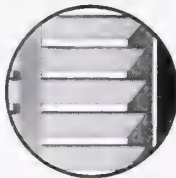
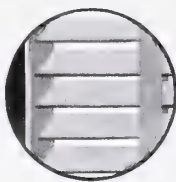
In any color desired—to fit any size window. Write for complete information and name of nearest distributor.

THE BOSTWICK-GOODSELL CO.

Blinds since 1894  
NORWALK, OHIO  
Representatives in Principal Cities

# VICTORIA VENETIANS

*The Better Blinds*



Slats can be readily tilted to any desired angle.



## SHUTTER AWNINGS

*Entirely of Wood and Metal*

The overlapping wooden blades can be opened from inside of room to admit any amount of light and air. In any size or color desired. Ask for folder, "Shutter Awnings".

## KEEP YOUR HOUSE IN STE

[Continued from page 513]

disintegrated brick or stone. Patch all cracks and joints with a strong cement mortar.

Painting masonry walls has the added advantage of making them more waterproof. As in painting stucco, it is important to select a good grade of the right kind of paint. Portland-cement paint will probably prove the most satisfactory and durable and is obtainable in many colors and shades. If the paint is applied with a power sprayer the finished result will be more satisfactory than if brushes are used, especially if the walls are rough and full of pores. Spraying is usually cheaper than brushing.

If you are tired of looking at the old stucco or masonry walls and are longing for a house covered with neat Colonial siding painted white or some other appropriate color, take heart, for it is not such a difficult task as it may seem to you. The requirements are a reasonably smooth surface and a good secure nailing for the new finish.

If the present house is stucco applied over frame walls it is a simple matter to nail the new siding to the wood framing without removing the stucco. If the stucco has been applied to masonry walls, or if your house is of brick or stone, it will be necessary to nail vertical furring strips to the walls to receive the siding. These strips can be nailed into the mortar joints, preferably with galvanized cut nails to ensure permanent secure anchorage.

Shingles and clapboards can also be applied to stucco and masonry walls by the use of these furring strips. If the stucco is not too hard and is applied to walls which are covered with wood sheathing, the furring strips can be dispensed with and the shingles and clapboards nailed directly to the stucco, using nails of sufficient length to extend through the stucco and into the sheathing. If the stucco is hard it will be difficult to nail the comparatively thin shingles and clapboards without splitting them.

STRANGE as it may seem, your present wood or stucco house can be transformed into a brick or stone house and at a reasonable cost. Many so-called "brick" or "stone" houses have a framework of wood and a veneer of brick or stone on the outside. It is never too late to add this veneer to your house. Two things are necessary: suitable foundation for the brick or stone and secure attachment of the veneer to the present walls.

To provide this foundation excavate all around the present foundations to a depth of five or six feet. Thoroughly clean all loose material from the foundation and wash with a hose. If the foundations are of concrete or brick they

should be chipped to provide a rough surface for the bonding of the old and the new work. Construct wood forms to limit the thickness of the new concrete to five or six inches or whatever thickness is required to support new veneering of brick or stone. The new concrete may be stopped below grade or may extend to the height of the old foundation, depending on whether or not it is desired to have it exposed at grade. A week after the concrete has been poured the new concrete or veneering of brick or stone may be commenced.

It is very important to see that the new veneering is bonded to the old wall. If the latter is a wood frame, crimped galvanized ties should be nailed to the frame. The other end is then embedded in the mortar joints to tie the masonry to the frame. Use one tie for every square foot of wall surface. If the present walls are of masonry they should be chipped and roughened to permit the old wall to bond with the new. As an extra precaution use the metal ties described above, with galvanized cut nails driven into the old mortar joints.

If the present masonry walls are coated with hard, sound, portland cement stucco, the latter may be left in place and the veneer bonded to it. Remove any loose particles of stucco before laying new wall. It is as easy to apply stone veneer as it is to apply a brick veneer, for it is possible to purchase strips of limestone sold especially for this purpose, which are of uniform thickness and ready to be broken into suitable lengths for laying.

No matter what changes you are contemplating, if good results are to be ensured, careful thought must be given to planning the new finish. Flashing between old and new work is an important item, especially in the case of stucco. Water must not be permitted to seep behind the new work. Mouldings are usually required around doors and windows to close the joint between the old and new finish.

Sometimes it is necessary to widen the present wood window sills on account of the increased wall thickness. This is easily done by attaching to the underside of the old sill a new piece one and three quarters inches thick and of sufficient width to extend a little beyond the outer face of the new overcoating. If brick or stone veneer are used in the new work, a wood sill will not be necessary.

Additional mouldings may be required at the gutters and corners and some minor changes may be necessary at porches. Incidentally there is no better time to remove ugly porches and other awkward excrescences which all too often clutter up our houses than when the new overcoat is being applied.



**LUCCO CREATES HOMES OF RARE BEAUTY AND DISTINCTION**



residence, Clearlake, Houston, Tex.  
Joseph Finger, Architect  
Const. Co., Gen'l Contractors  
Const. Co., Plastering Contractors

*What gives this Southern Mansion its Delightful Charm?*

**A** DISTINCTIVE architectural design—blue Texas  
skies—the green of well arranged foliage and  
beautiful Portland Cement Stucco unite to give

owner a home of true southern  
charm and beauty. ♦ Of these, the  
terrace made with Medusa Water-  
proofed White Portland Cement  
and micolithic aggregates has played  
a leading part. ♦ Medusa Water-  
proofed White Portland Cement  
terrace conforms to any style of  
architecture. Its surface has unlim-  
ited texture possibilities. It can be

lightly tinted or richly colored to harmonize with architectural style, texture or natural setting of the house. And finally, the waterproofing makes the

exterior impervious to moisture, hence permanently free from stains and deterioration. Before you build, write for complete information on Medusa Waterproofed White Portland Cement Stucco.

Literature on all Medusa Portland Cement products can be had upon request

MEDUSA PORTLAND CEMENT CO.  
1002 Engineers Bldg., Dept. D, Cleveland, Ohio



# MEDUSA

WHITE PORTLAND CEMENT



*Medusa Portland Cement Co. also manufacture Medusa Gray Portland Cement (Plain and Waterproofed); Medusa White Portland Cement (Plain and Waterproofed); Medusa Portland Cement Mortar; Medusa Hydraulic Mortar; Medusa Masonry Cement*

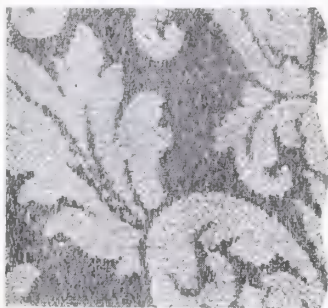


THE SOFT, CLEAR COLORS  
OF THESE DRAPERIES  
WILL NOT CHANGE . . .  
FOR THEY ARE MADE OF

ORINOKA

SUNFAST

GUARANTEED  
AGAINST FADING



PERHAPS you are choosing draperies now for a room which is large and sunny . . . a room which will need abundant color, but color with restraint . . . and a room to which color *permanence* is a major consideration.

The solution to this dilemma is quite simple. In Orinoka Sunfast Draperies, the colors . . . both the subtle and the brilliant . . . are unchanging. They are so guaranteed. They can be so guaranteed because of a special process of dyeing used only by The Orinoka Mills . . . a process in which our craftsmen have achieved a near-perfection.

You will like to identify for yourself the famous guarantee which is attached to every bolt of Orinoka Sunfast Fabrics: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price." Note that these draperies are washable . . . additional proof of their excellent quality.

If you are interested in decoration, either period or modern, the coupon, accompanied by 10 cents, will bring you a color-booklet showing the arrangement of twelve distinctive rooms, and the name of a nearby dealer who will show you the fabrics in all their real beauty. The Orinoka Mills, 183 Madison Ave., New York City.

ORINOKA SUNFAST

Draperies . . . colors guaranteed sun and tubfast

THE ORINOKA MILLS, 183 Madison Avenue, New York City  
Gentlemen: I should like a copy of the Orinoka booklet, "Draperies and Color Harmony." I am enclosing 10 cents.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ 1411

## THE HARMONIOUS HOUSE

[Continued from page 517]

### Wrongly Furnished

To visualize what *not* to do with a room of this character see how different it looks when the furniture is all wrong in scale, when there is no sense of balance, and when contrast and suitability of line have not been considered. It is really the identical room, though it looks so much smaller. Compare it space for space—the difference lies simply in the way the room is furnished.

### Furniture not Appropriate

To make this point doubly effective we have used good furniture for the most part—that is, pieces which are good in themselves but all wrong in their places. The first mistake is that people who have or want this type of furniture—mahogany of eighteenth-century England—should never have moved into a house of as definite character as this one unless it were harmonious with their tastes. It is evident that this family just closed their ears and eyes to what the house and the room were saying and tried to give it a new and utterly foreign personality. The low ceiling is just barely high enough for the secretary and the cabinet. The fireplace, though left as a centre of interest, is not accented, and the wrought-iron crane has been pushed aside behind the brightly polished slender brass andirons. The corner cupboards just have to be overlooked, so here they are holding odds and ends that are not actually needed for services in the dining-room. Bits of glass, even of the Victorian era, are not at home on the same shelf with an ultramodern head turned out by a Viennese potter. This heterogeneous collection has neither meaning nor charm.

The radiators that provided such cosy reading nooks in the other version of this room are here just radiators—probably disliked because they interfere with the hanging of the curtains. For those overcurtains, instead of being of the gay chintz which would have delighted the soul of the great-grandmother who owned some of the cherished pine and maple, are of shiny damask, overflowing with an expansive pattern. They are long, looped back in the approved style, and yet the windows look less well dressed than they did in their bright glazed chintz. None of these windows have been made use of—there are no good reading corners or inviting places where you may sit and look out over the garden.

### Bad Grouping

Most important of all, what has become of the feeling of spaciousness, of openness and light and air?

This room seems overcrowded yet it has not so many pieces of furniture as the other room. It is a certain feeling of space at the edges, but it is cold and not welcoming. There are reasons for this. First, the scale of the furniture is all wrong, and second, the arrangement is bad.

In the other room the scale of the furniture added to the general charm of the room, while here the heavy pieces merely overpower it and clutter it up. A large sofa faces the fire, thus doing one kind of fireside grouping but it takes up so much room that the idea of the grouping is lost. It is a Chippendale sofa and one might be very beautiful in the place, but not here. Behind it is a heavy table—that is, not too heavy for the sofa, but too heavy for the room. At either end of the sofa are smaller tables. There are too many tables with too much use. The small table at the far end holds a lamp and the decorative Chinese Chippendale table at the other end holds only a book. The centre of the room is blocked off and still does not provide adequate seating space or real comfort.

### Disparity in Pieces

The side of the room opposite the fireplace has just as symmetric balance as that in the other room but without a thought as to scale. There are the same tall corner cupboards reaching to the ceiling, the same door and doorway a little lower. And then what? A doorway down to two dainty Hepplewhite chairs, one placed on each side of that huge cabinet which approaches the ceiling. The contrast of such high and such low forms, of large ones and small ones in an even balance is seldom successful. Such small chairs should be placed near other pieces that are in like scale. But above all, the fine slender carved backs of the little chairs are inappropriate in form and line against the simple and almost crude background of this Early American cottage. They are not cottage chairs. They were originally designed for a drawing-room of the type that Adam brothers loved to create in the sophisticated English taste of the late eighteenth century. They are not suitable here.

### Furniture at Angles

Some people will probably look at this room and say that no one would really place a secret corner like that, and one will look at it and see that the arrangement is not unlike their own. And why is it bad? Because all large pieces of furniture should follow the structural lines of



# For that important little person who has come to live with you

NOTHING can be too good for a brand-new baby! But why shouldn't parents show how glad they are a certain little bit of life picked their house for them!

What a big change the visitor makes—early in one room of use. Here some kind perhaps it's really painted funny gnomes on the walls, fills the room full of frilly things, turns the alphabet into a rug, and spreads a magical bit of rainbow dress for the floor.

What a floor! It won't let the draft squeeze into the doorway. Somehow it's so spick-and-span and so hands-and-knees



When all the world's in love with you and you're so *very* young, isn't it nice to have *one* place where you can hide away for a quiet snooze? And isn't it even nicer if that room of yours has a floor that quiets mother's footsteps as she peeps in to see if you're quite all right. This one, tell mother, is something quite as new as you—a magical textured effect called Embosstex No. 3.

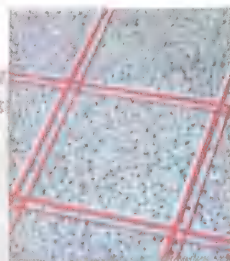
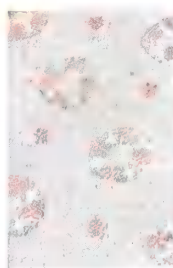
ures (the Accolac-Processed floor, we think, has *something* to that!) Nor does it ever let things spoil its smiling laced face. And it's such a floor on which to try those rambles. Mother *was* wise to that Armstrong Floor cell over warm and resilient lining felt!

One day this nursery will be in all day long. The long Floor won't mind that, in fact it was built for years of hardest wear, with every color to the sturdy burlap back. It's all these mighty good for Armstrong's Linoleum

for *every* room in the house? Unless you'd like to add just two more—the wide variety of eye-appealing patterns and the very, very generous range of prices. These two, of course, are a most delightful discovery one makes when shopping in some good linoleum, furniture, or department store.

Picture book to help mother plan—It's just brimful of colorful rooms. Each illustrates the title, "New

Embossed Inlaid  
No. 5330



Embossed Inlaid  
No. 6200

*Ideas in Home Decoration.* There's a boy's room in particular you should see—quite nautical with its double bunks for beds. And another planned especially for two daughters who like to wear each other's things. Just send 10¢ (Canada, 20¢) to cover mailing. Armstrong Cork Company, Floor Division, 941 Pine Street, Lancaster, Pa. (Makers of cork products since 1860)

Armstrong's  
Product

## Armstrong's Linoleum Floors

FOR EVERY ROOM IN THE HOUSE

• • INLAID • • EMBOSSED • • JASPÉ • • PRINTED • • and ARMSTRONG'S QUAKER RUGS





ALUMINUM PAINT  
—THE COAT OF  
METAL PROTECTION

# Moisture • Moisture • Everywhere

but this new aluminum-primed lumber won't drink it



ALBRON

Moisture, lumber's age-old enemy has been defeated. Modern mills now sell siding, molding, trim, window-frame and sash, properly protected at the mill, with aluminum paint. Modern painters likewise prime and back-paint lumber with aluminum paint, the coat of metal protection.

Aluminum paint retards moisture penetration because its pigment is comprised of thin, flat flakes of pure aluminum. These metallic flakes seal the lumber. They overlap, one upon another, to form a tight barrier against moisture.

For new construction, specify lumber primed with aluminum paint at the mill, or on the job. Use aluminum paint as an undercoat for repainting jobs. Use

it as a "touch-up" paint on the scores of articles that are painted around the home.

Many lumber products are now available already primed and back-painted with Aluminum Paint, the pigment portion of which is Alcoa Albron Powder made by Aluminum Company of America.

If your dealer does not handle this ready-primed material, we will direct you to a source of supply. Address ALUMINUM COMPANY of AMERICA, 2423 Oliver Building, PITTSBURGH, PENNSYLVANIA.

ALCOA ALBRON  
POWDER FOR  
ALUMINUM PAINT



## THE HARMONIOUS HOUSE

[Continued from page 540]

and because it takes up so more space and makes the appear more crowded. There the consideration that a piece that is as decorative as should be placed where it show to advantage and not it has to compete with win- im and damask curtains and r box as it does here. far end of the room, which pleasing when furnished in aracter, has no meaning er here. There is one lovely ndale chair, but even so it lated to anything else. At d of the room there is a little e Anne love seat that stands an angle from the window. ks the passage to the door is no particular reason for so placed, other than that eople just must have things angles. It is balanced on the side of the window by a t, but there is no true sense nce, for the objects are so nt in line, in scale, and in tion. The form of neither suited to the background. e connecting link, perhaps, is a pseudo-wrought-iron hat holds a fern. It is just

another of those things that are purchased because you have always wanted a fernery and because this one is marked down so low that you just must buy it. That it is not suitable, that it is bad in design and finish, that it is totally unrelated to the other furniture and to the house, did not occur to you when you saw it in the store.

Whether the furniture is mediocre or beautiful in line and finish, it is out of key in this particular room. It is too large in scale, there is no balance in the arrangement, and its line and form are quite opposed to the architectural background of the room. The family have really very little space to be truly comfortable and the room is not arranged for an expanding group. It is cluttered, it is unfriendly, and no one could feel truly at home in it.

Look about you in your own living-room and see if you have made note of these three important items. See if you have taken full care as to scale, balance, and form, in the pursuit of only those things which are suitable. For it is only those things which make a harmonious house.

## THE ROBOT OF THE KITCHEN

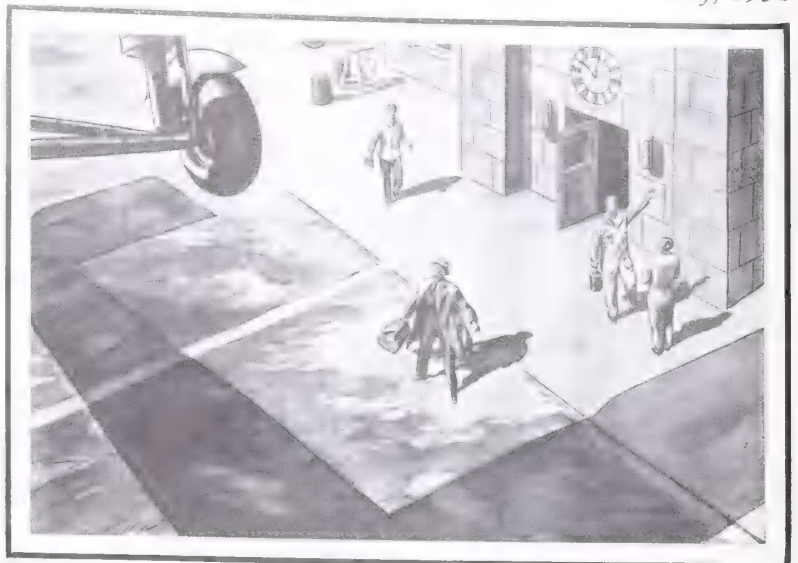
[Continued from page 519]

which methods keep the oven at desired temperatures. the cook is able to set the e be cooked in the oven when es out — let us say at 2 P.M. have the timing device turn current at 5.30 and shut it .45! Moreover the tempera- controls give the woman and assurance about oven atures and food conditions. es not resort to the ancient of cremating testing papers imately her fingers! e automatic heat-control de- ave varying names, and vary- tented 'this's and that's.' of their thermostatic wizard- apparent, as no parts but lling face of the indica- ow, but they all do the same is thing — free the woman ertly manage food entrusted n. mes past the oven doors used h, slam, and bang. To-day, best ranges, they are made e and to open with calm and on, factors not to be scorned. anges have glass doors, some ble ones, which catch, when lated, half open or three s, as you will. There is also or which, when pulled down, a shelf. ay, the electric oven is com- insulated. Many are the

methods of insulation, but all have air spaces between the linings and the stuffings of mineral wool or other patented materials. This insulation keeps in all the heat, making for speed in cookery and speed and ease in the potentials of bill paying! All the ovens are vented, to preclude condensation and retention of over-strong aromas. Some ranges are completely enameled, inside as well as out, with many-layered enamel, porcelain, or other patented vitreous materials, which endure for many years.

The heat units of the oven usually are two — one for the broiler and one for the oven, top and bottom. Some ranges control these with two switches; others with one. Some ranges have means for lowering and increasing the heat of these units separately. Some makers think that with the heat control this extra elasticity is unnecessary. Perhaps they are right. But you can choose. Variety in the electric range is vast! Furthermore, not only is the oven equipped with heat-control devices, but on one range the top-surface heat unit is also under this control. And besides all this, in most of the ranges everything in the oven is removable for cleaning.

On practically all the ranges now



## The ten o'clock plane took off at ten . . . and then Jim got a Telechron\* Clock!

TEN O'CLOCK! Idling motors roar with sudden life. The big passenger plane rolls down the runway. Now it's off—to scud along the skyways and land three hundred miles away—on time. Two minutes late, Jim stays on the ground. His clock was slow!

Modern, efficient America is learning to trust only to Telechron self-starting Electric Clocks. They govern the schedules of the finest air services. They direct the daily activities of thousands of homes and offices. Plugged into ordinary electric outlets, they deliver accurate time—without winding.

Telechron Master Clocks check generator speeds in power houses and assure Telechron precision. Telechron Clocks and Master Clocks were made for each other. And only clocks

marked "Telechron" on the dial can give Telechron service in your home.

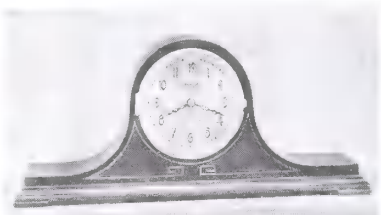
At the Telechron dealer's near you (listed in the classified telephone directory) you'll find a rich variety of interesting models. Uprights for table or desk. Tambours for the mantel. Banjos for the wall. Tall grandfather's clocks. Some with mellow chimes, with alarms, illuminated dials and other novel features made possible by the magic of electricity.

Telechron prices range reasonably from \$9.75 to \$55. The Revere Clock Company, of Cincinnati, manufactures strike and chime clocks with Telechron motors, priced from \$30 to \$1000.

★ Telechron is the trade-mark, registered in the United States Patent Office, of the Warren Telechron Company.

WARREN TELECHRON COMPANY  
ASHLAND, MASS.

THE REVERE CLOCK COMPANY  
CINCINNATI, OHIO



No. R-802—Colonial design. Mahogany. Chimes. \$39  
Same pattern. Hour and half-hour strike. \$30



No. 326—Desk model. Mahogany. 5 1/2" high. \$11



No. 532—Gothic. Mahogany case. 9 1/4" high. \$15



# This Booklet

tells how the modern home  
MAKES ITS OWN  
WEATHER



To new homes and those now equipped with warm-air furnaces the Carrier Weathermaker brings new health and comfort.

*Supreme comfort now  
available all winter*

THIS booklet would be a best seller if offered in a book store. But it is FREE to you for the asking. All you need do to learn about having perfect weather in the home in winter is to fill out the coupon and send it to us.

The Carrier Weathermaker does not stop at being a complete heating system. It produces the same conditioned air in homes that the famous Carrier Systems of Manufactured Weather produce in theatres, hotels, office buildings,

the Nation's Capitol, and many other large buildings. And the booklet tells just how the Weathermaker operates to warm and clean the air...control humidity and circulate the conditioned air under pressure to every room in your house.

In hundreds of homes this new system has wholly changed all previous ideas of winter comfort. Architects are specifying it for homes which are truly modern. Read why. Let this booklet answer your questions about weathermaking.

## Carrier Weathermaker

REG. U. S. PAT. OFF.

Warms • Humidifies • Cleans • Distributes

CARRIER-LYLE CORPORATION, a Division of Carrier Corporation

HB-5-31

310 Independence Avenue, Newark, New Jersey

Send FREE Booklet, "The Carrier Weathermaker."

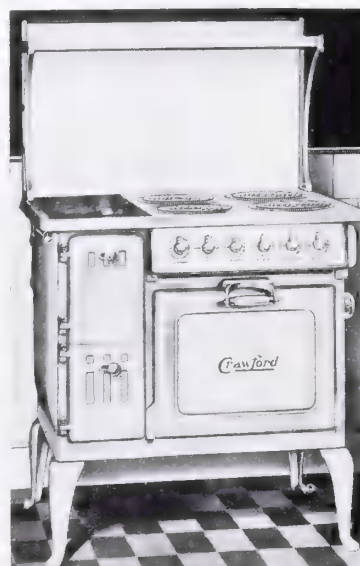
Name \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_

## THE ROBOT OF THE KITCHEN

[Continued from page 541]

there is space on the front of the 'keyboard' for appliance connections. This is a real convenience. But, not satisfied with this, some manufacturers have gone further, and permit the use of the time control for the electric iron, per-

replaceable and are protected, a competent workman installs range, and that it is suitable the kind of current available DC or AC. This is necessary ranges with time and heat-co devices. Save for the table and one or two other small re there *must* be special wiring, an ordinary electric circuit will carry the wattage that these require.



A range which combines the use of coal and electricity, a useful type in a kitchen which needs additional heat in winter. Courtesy of the Walker Pratt Company

colator, radio, or whatever else you may wish to plug in. Fancy that for farsighted captains of industry! In this way, you can save your electric convenience outlet for other purposes!

One of the innovations in electric ranges is a legless range (or, if desired, it may be equipped with legs) which is attached to the wall by brackets (this needs special wiring, as do all the ranges we are discussing), has four full-sized top heating units, — two of 1200 watts, one of 1500, and one of 720, — and is equipped with removable aluminum griddle, waffle iron, and toaster rack, which can be used without turning the waffle or toast! This range can be had with two gas burners as well, and one 1500-watt electric unit and one 720-watt unit. The oven is below the cooking surface. All units are controlled by three heat switches, and the equipment includes thermostatic heat control, time control, clock, and all the other fittings of a most modern range. There are a splasher and top shelf furnished if you want them. The range is equipped with heat-saving oven dishes, a broiler, and is finished in enamel, chromium, or nickel.

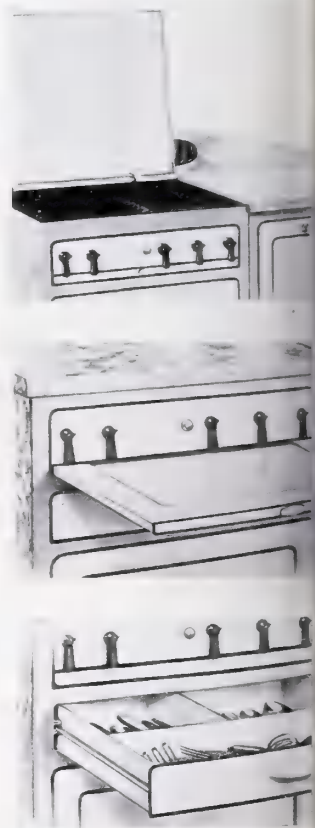
There are electric ranges with coal and wood sections, and some electric ranges, too, can be had (to order, or in expensive, larger units) with gas broilers.

It is wise when buying a range to see that the parts are easily removable, that the heat units are readily

### Gas Ranges

We have spoken before of beauty introduced into the appearance of the electric and gas range. Perhaps the gas has gone even further in the direction of variety than has the electric. Gas stoves are also combined with electricity, coal, and wood.

One outstanding new type of the cabinet — by some, we wrongly, called the console



Details of a cabinet range showing drawer, utility board, and the top opening for cooking and acting as a splasher. Courtesy of the Vulcan Division of the Standard Gas Equipment Corporation

range. It looks like a very proportioned chest of drawers. This is equipped with heat-controlled fireless oven, and very modern broilers, and insulated compartments as are all modern gas ranges. A feature of this range is that it is perfectly flat top and can be used as a table when not in use for cooking. And when you are cooking the part over the oven may be folded for a table, as the surface cooking area is flush with the oven





# IT IS FINISHED SO QUICKLY AND LASTS SO LONG,

## AT IT'S REALLY THE SENSIBLE WAY

a message to those who are still  
ning the building of a vacation  
because they dread the very word,  
ing." If you are one of them, and  
ly bar to the fulfilment of your  
s your dislike of the litter, fuss,  
and exasperation of home-con-  
on, we urge you to investigate  
on Houses.

quiet charm of a Hodgson House  
from architectural "fitness" and  
aste . . . simplicity of line, and a  
g quality in harmony with any

background. It is well arranged, spacious,  
comfortable. *But over and above all that is  
the quickness and ease with which it is erected.*

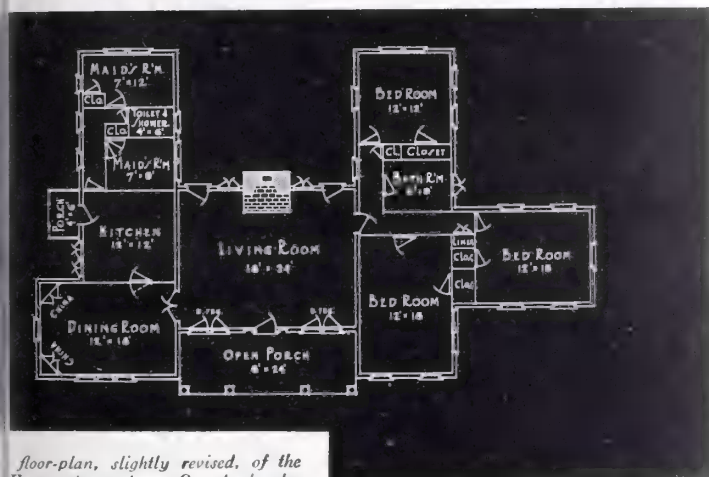
You choose a floor-plan from our book-  
let; we build your house in sections and  
ship it to you ready to erect. With a  
little local help you can have it up in a  
few days. If you prefer, we will send a  
construction foreman to handle the job.

The sections fit tightly together, held  
rigid by heavy key-bolts, and the finished  
house is sturdy and durable. You will  
have no repairs for years. Selected cedar

and Douglas fir are used in construction.  
Walls, roof and floors are insulated  
against heat and cold with Celotex.

Write today for our book J-5. It  
gives you a great variety of pictures, plans  
and prices. E. F. Hodgson Co., 1108  
Commonwealth Ave., Boston, Mass., or  
730 Fifth Avenue, New York City.

*You can see a complete Hodgson House, full-size, at our new  
New York exhibit—730 Fifth Ave. at 57th St. Similar ex-  
hibit at 1108 Commonwealth Ave., Boston. Outdoor exhibits  
at Dover, Mass., and Sudbury, Mass.*



*floor-plan, slightly revised, of the  
House shown here. Our book also  
and prices furnishings and lawn and  
equipment—bird houses, dog kennels,  
barbors, picket fences, etc.*



*Your Hodgson House can be enlarged at any  
time without spoiling the plan. Details are  
carefully finished. Solid brass hardware, glass  
doorknobs, spacious closets.*



# HODGSON HOUSES





## "Can't We Stretch our Budget around Two More Whittall Rugs?"

■ Margaret asked her brand new husband.

"HOW big a stretch, darling?" "Oh! just enough to really complete the furnishing of our home.

"If you could only see the collection of Whittall rugs I saw today! They showed me just the one we need for our dining room. It was one of the new Whittall lustre rugs. Decorators recommend them especially to blend with the lighter woods... such as our maple table and chairs... then I want to get another one for the hall and the—"

"Just a minute," said Harry, assuming a good, stern, budget-shrinking look. "You can't have everything right away! Who d'you think you married—a millionaire?"

"Of course not, darling," answered Margaret sweetly... "but you men don't realize there's an art in selecting just the right rug for every room."

"Who said we don't?" said Harry gruffly. "Didn't I help pick out the Whittall rug your Mother and Dad gave us for a wedding present—and it's a peach, too!"

"Of course it is," said Margaret enthusiastically... "and I want you to help select our next Whittall rug, too. If every man took the interest in his home that you do... we might have better looking rugs in this world." (Clever girl.) "Well, I don't know about that," continued Harry, warming to the subject, "but it's wear in a rug that comes first... remember what that salesman told us about the Whittall sidewalk test?"

How they put an Anglo Persian out on the sidewalk and let people tramp over it... for a whole week? That's the kind of selling talk that appeals to me."

"Just what I wanted to tell you, dear! The Whittall lustre rugs have been given the same kind of a sidewalk test... which proves they're made with the same care as the famous Anglo Persians. Their patterns, too, are all copied from rare old antique Persian rugs... just like our Anglo Persian."

"Umm" (this from Harry), "just what colors did they have in these lustre rugs, anyway? Of course... it doesn't make any difference to me... still the room has got to look right, I suppose."

"They had all sorts of colors," answered Margaret, "and I saw a Whittall rug that was just right for the hall, too. But Harry... you're forgetting! You promised me you'd go over our budget and see—"

"If we could have some more Whittall rugs? Well... don't know... I'll think it over. But say... did they have anything especially nice in a rich, deep red rug... that's always been my favorite color... might have something like that in the hall... and then in the dining room..."

"I needn't worry about the budget, I guess," cooed Margaret, "it's stretched!"

● WHITTALL lustre rugs, Anglo Assyrian or Anglo Ramadan... recommended as a perfect setting for Margaret's maple furniture... are of the same high quality as the famous Anglo Persians. Like all Whittall rugs, they are easy on any budget... but better still... their wide variety assures you of the correct rug for any decorative scheme.

Note: This is the second story of a series about Margaret... her new home... and her rugs.

## WHITTALL RUGS

M. J. WHITTALL ASSOCIATES, LTD., WORCESTER, MASS.  
ORIGINATORS OF THE FAMOUS ANGLO PERSIAN QUALITY

## THE ROBOT OF THE KITCHEN

[Continued from page 542]

The oven is over a drawer in which is an adjustable broiler. Under the surface cooking section, in one of these types, are two drawers equipped for and *with* cutlery. Another drawer beneath it is ready for small utensils and any other thing you may wish to store. The drawers are ball or roller bearing and very easily manipulated. The legs are adjustable and can be raised or lowered to suit the cook! To us this seems a gem of a model in shape and form. It can be had in varying colored enamels to suit the color scheme. In one type the front of the broiler drawer drops down and gives excellent visual control. There is also a type which fits on a cabinet base which contains a cupboard and drawers.

THE refrigerator and gas range combined is another of the startling things that are now to be had for the asking. This saves space, too, and avoids the ice man's inopportune visits.

All good ranges are insulated throughout. This makes cookery by gas almost as cool as cooking by electricity. Furthermore, most of the ranges have ovens on the fireless-cooking, retained-heat, or other receding-heat principle. The fresh-air circulation in the oven is also one of the most valuable assets as far as cookery is concerned. Furthermore the vented oven is part and parcel of improved gas as well as electric cookery.

IN some localities, the flue is ordained by law for the gas range and is desirable even when not required. Nearly every range has a flue collar to which can be 'buttoned' the flue piping. In many cases it is wise to have a hood over the gas range connected to an outside vent to carry off cooking odors.

Some ranges are so designed that it is not necessary to perform two operations in lighting them. Such a range is lit by turning on the gas cock without the necessity of first pressing the pilot light. This applies to the oven as well, in most instances. Another method is the lighting of the oven from a single pilot on the cooking surface.

IN the new ranges, everything has rounded corners. There are

no bolts, screws, or protruding to be seen. They are enameled throughout so that a moisture is all that is needed to keep clean, although of course, if a burner clogs, a bath in hot water and soda is advisable. The burners themselves are easy to get at and are designed to ensure the minimum gas usage at the minimum rate. Much experimentation has been done on the burner, and to it can be said to be well-nigh perfect—even on the lesser-priced ranges. Where there is no metal trim, it is usually of a tarnishing variety. So glistening metal need not bother the careful and the busiest of housewives. Top cooking surfaces are either open and gridlike, or smooth on the top like the old coal range.

FOR the most part this discussion applies to the use of manufactured gas, but in those localities where natural gas is in use these ranges are available, with some slight modification, to give identical service. All that has to be done to most of the ranges is to substitute a suitable burner congenial to the consumption of natural gas.

There are still some localities in the world that have no natural gas, manufactured gas, or electricity. For people in these places who want to use gas, there are ranges that can be adapted to use gas that is brought to them in cylinders. This is but a matter of burner and connections. Where electricity is available, either from a central station or an individual plant, a machine can now be obtained that compresses liquid gas stored in a buried tank into a gas which can be used exactly as any other.

CONSULT your dealer, gas or electric-utility company, when buying ranges. Try to see in operation the range that you intend to buy and get a guarantee of service and of longevity.

The best gas ranges are passed on by the American Gas Association laboratories and the electric ranges come under the findings of electrical codes and established organizations. You cannot go wrong—because the manufacturer goes right.

## NO ARCHITECT AVAILABLE

[Continued from page 521]

chosen and entirely harmonious.

The wall finish of rough cream plaster makes a good background for a collection of old prints and a

few excellent oil paintings. They have been arranged with great criterion. Certain pieces of furniture were inherited, but the rest was





# For me Sterling Silver is **NOT ENOUGH**

"THERE'S something about my Watson Sterling," said she, "that's more precious than silver—and more rare."

Yes, and *craftsmanship* is the word for it.

It's the patient, precise work of skillful hands. It's fifty years of experience. It's superior ability and training of artists and artisans who now create those unmistakable "extra values" in modern Watson-mark tableware. In each separate piece this perfection of Watson finish and finesse is worth more than the precious metal itself.

For this season of weddings and anniversaries, we present two more patterns in Watson Sterling—*John Alden* and *Tuscany*. One carries the colonial tradition of the New World into modern homes. The other, by name and origin, pays modern tribute to the Old World home and high achievement of Benvenuto Cellini.

When you want "something more than sterling," you will enjoy by sight and touch the richness, excellence and "extra values" of this tableware. It is made by Watson craftsmen for selected jewelers in each city.

Write to us if you would like to have free folders showing other patterns of Watson-mark tableware and 100 other gifts. THE WATSON COMPANY, *fine ware in sterling silver only*, Post Office Section 779, ATTLEBORO, MASS. District display rooms in New York, Chicago and Los Angeles.



## Watson Sterling



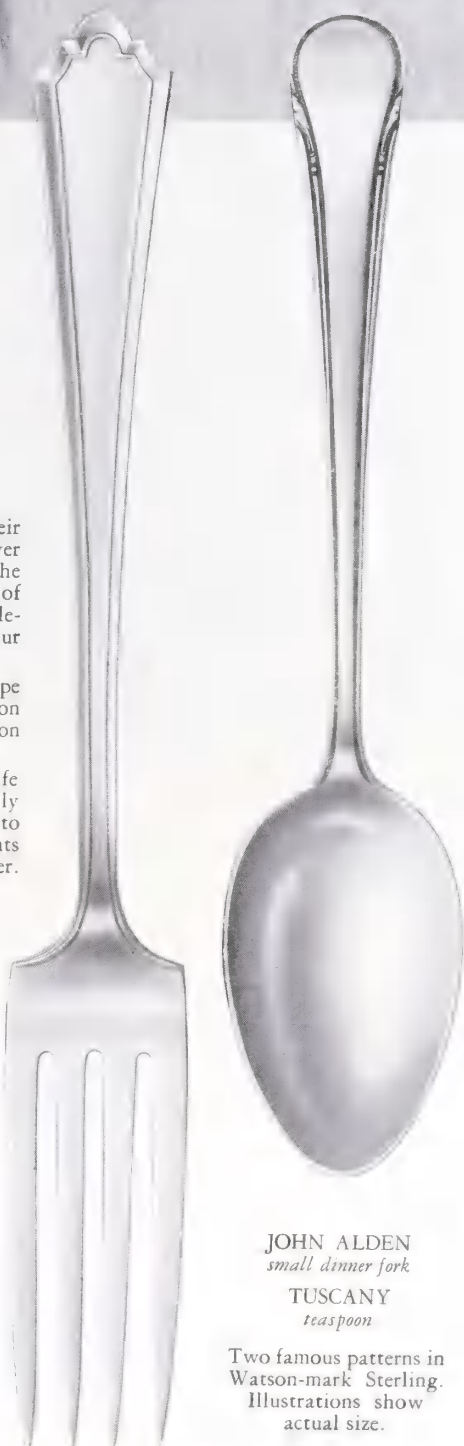
*Unduplicated pieces made for an eminent collector by Watson craftsmen. While executing private commissions, we will supply equivalent pieces for use. Consult your jeweler.*

### IMPORTANT FACTS

Watson craftsmen begin their work with bars of pure silver. Every step in the design and creation of Watson-mark Sterling tableware is performed by our craftsmen.

Under a jeweler's microscope you can see the smooth finish on every piece of sterling.

Watson-mark Sterling knives are more rigidly constructed and joined by sealed-flange joints so that they will not loosen or bend.

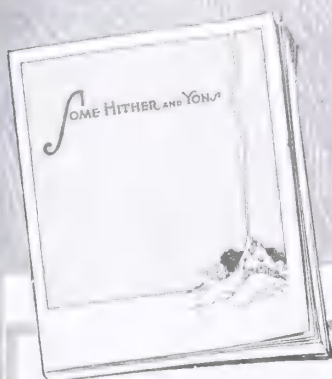


JOHN ALDEN  
*small dinner fork*

TUSCANY  
*teaspoon*

Two famous patterns in Watson-mark Sterling. Illustrations show actual size.





## What Has Bathroom Whistling to do with NEXT WINTER'S COAL BILL?

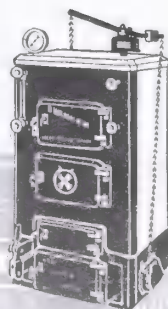
IT'S all well enough to greet a warm bathroom each rising day, with a cheery trill, and whistle your light hearted way through a comfortable shave.

But will it be the same happy trill, when you come face to face with next winter's coal bill at the end of the so-called "firing season" and its undodgeable cost of fuel?

There's a sure enough way to keep that morning joyousness going strong, even when you meet your coal man on the street.

Get a copy of the help filled book on thrifty home heat, known hereabouts as "Some Hither and Yons." It was written for just such home thrifty folks as you and your wife. Folks who intend to enjoy the comfort giving, good things of life, but strenuously object to paying more for them than they are worth.

Just write for a copy of  
"Some Hither and Yons."  
No obligation at all.



**Burnham  
Boiler**  
CORPORATION  
IRVINGTON, N. Y.

Representatives in all countries  
of the United States and Canada

## NO ARCHITECT AVAILABLE

[Continued from page 544]



*This charming guestroom on the ground floor may later be turned into a study when the upper story of the house is developed*

found in the neighborhood while 'antique-ing.' The small American Sheraton sideboard in the dining-room was purchased for fifteen dollars from some rural owner and carefully refinished by a local cabinetmaker.

In the living-room the curtains of old chintz, made unlined, have been in use at least one hundred years. Even under the brilliant Southern sunlight the blue and rose patterns seem imperishable. The table and two chairs at the end of the room are attributed to Duncan Phyfe, and above the table is a portrait by Troye of the famous Bay Maria, well known as the mother of race horses. Two charming Sheraton chairs in maple, a unique American Hepplewhite with seat in old needle-point, and a superb clock made by Peter Mohler of Baltimore in 1790 complete the collection.

The guestroom is charmingly furnished with Colonial pieces. The low chest of drawers, used as a

dressing table, a mahogany desk, and a low-posted bed were found locally. The quilt is a rare old piece of chintz appliqué, with borders and a tree-of-life design cut out and stitched into an intricate quilted background. This room, which is behind the living-room, can ultimately be changed into a library when the upper story of the house is developed.

In no sense does this house enter into competition with the professional production of a skilled architect. It is merely an example of what can be done with consistent study of the magazines of to-day and the use of local material and architecture as a guide, especially if one has a sense of proportion and fitness. In the exercise of discretion and taste with a sense of fine living, the owners in this instance have shown the possibilities of average resources in approaching that supreme test of man's wisdom and appreciation — building his home.

## CURTAINING THE WINDOW

[Continued from page 525]

lighting fixture and also ties up beautifully with the background of the chintz, the walls, and the glass curtains.

The arched window presents another problem in window treatment and one which has been most skillfully handled. Blue satin has been used for the drapery material in connection with blue painted walls and casement curtains of rose silk gauze. These casement curtains not only are delightfully colorful in themselves, but also relieve an atmosphere which might be a bit cold by casting a warm light on the draperies as well as the room.

THE satin draperies have been finished with a narrow plaiting of the same material and are shaped and plaited at the top with such skillful tailoring as to make them fit into the window frame and not detract from the line of the oval. Antique tie backs of carved and gilded wood confine the folds of lustrous satin as they fall in graceful lines to the floor.

There is a simple elegance about this window treatment which is in perfect harmony with a formal apartment, and there is also a very happy relationship between the texture of the satin draperies and the surface of the painted walls.

## for SUBURBAN and COUNTRY DWELLERS



a RELIABLE  
Water System  
means  
EVERYTHING

HOW much of your daily comfort and convenience depends on the flow of those busy tubes? And in some sudden emergency their instant response may mean safety itself.

Make sure then that the system you install will give you the utmost in reliability. Send for full information on MYERS Water Systems — the product of over sixty years' experience meeting the problems of water supply.

### "Pump Builders Since 1880"

There is a tested and standard MYERS Water System to take care of every need. For deep or shallow wells, in capacities from 10,000 gallons per hour.

We make electric powered systems that are completely automatic, operated by hand, windmill or gasoline engine — the most complete line in the world.

The MYERS reputation is your guarantee of satisfaction. Interesting System Booklet sent free on request.

The F. E. Myers & Brother  
111 Orange St. Ashland, Mass.

Pumps, Water Systems  
Hay Tools, Door Hangers

**MYERS**  
Self-Oiling  
Water System

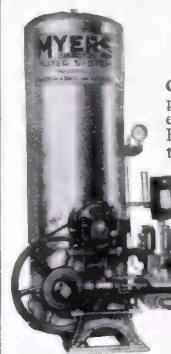


FIG. 2510  
An Automatic for  
Shallow Well

One of our most complete water systems, operated by electric or gasoline engine. Entirely automatic — self-starting, stopping self. You turn the handle and the water runs itself. Operates with any sort of engine. Operates with the most economical plumber can find it.

Take Out Your  
To The  
MYERS  
PUMPS - WATER SYSTEMS - HAY TOOLS





# An impression of Salem Roofs

by **STEICHEN**

"Roofs of today have an unfortunate tendency to be aggressive . . . The texture of the new Salem Shingles changes with the continual variation of light and shadow. The roof becomes an integral part of the whole plan . . . in harmony with its environment."

EDWARD STEICHEN



AS STEICHEN'S CAMERA SEES THE PLAY OF LATE AFTERNOON SUNLIGHT ON A SALEM ROOF

OSE who have shared the common disappointment in a "new roof" will at the effects now obtainable. There is obvious newness in a Salem Roof. It gives a feeling of tradition, age, substantiality.

In the gray shades, Salem Shingles are reminiscent of the weathered hand-hewn shingles on early New England houses. The soft browns, greens, and reds now available extend the range of their use beyond any single architectural style. They are literally a new medium. Added to their aesthetic contribution are important material considerations:

Made of asbestos fibres and Portland cement, they form a roof which is everlasting, fireproof, free from upkeep expense. They may be applied over an old roof, with a minimum of disturbance.

Your architect will assist in selecting the Salem Roof for your home . . . or write to Architectural Service, the Johns-Manville Corporation, Madison Avenue and 41st Street, New York, N. Y.

## Johns-Manville

 *Salem* **Roofs**



71 Answered,  
"I would buy  
a Table"



Helen Novak

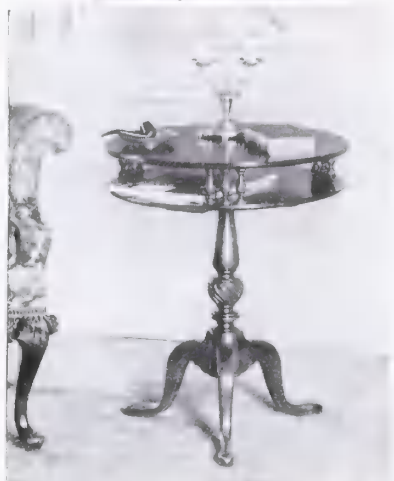
When We Asked 98 Leading New York Authorities: "With Less Than \$50 To Spend For Furniture, What Would You Buy?"

This remarkable tribute to the table is also a tribute to Imperial. Exquisitely decorative as well as useful, each Imperial table is hall-marked by the proud Imperial Green Shield. \$10 to \$250.

The Bedford chair-side table may be seen at the leading dealers in your town.

An interesting booklet, "Tables in the Home," will be sent on request.

IMPERIAL FURNITURE COMPANY  
Grand Rapids, Michigan



**IMPERIAL**  
**TABLES**



As easy as all that? Yes! For the "magic man" in the Double X can makes varnish vanish and bleaches the surface ready for refinishing—all in one operation! You can get this double-action "presto-powder" at paint and hardware stores in two sizes: 1-lb. can, 75¢ (enough to "do over" an average floor) and 4-oz. carton, 25¢, for smaller clean-up jobs.

Schalk Chemical Co., 338 East 2nd St., Los Angeles

**Double X**  
**FLOOR CLEANER**

## ANTIQUES

[Continued from page 548]

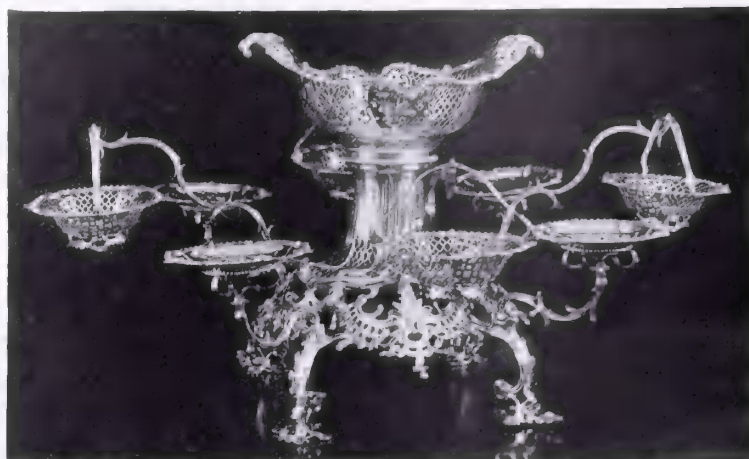


Fig. 10. A George III epergne made by Richard Williams of Dublin in 1767

items from Asa Dow of Boston — forbear, by the way, of one of Boston's most capable antiquarians.

1	prs	Sheeting Cotton.....	\$6.00
3	do	do do 5.00....	15.00
2	do	do do 3.50....	7.00
2	do	Bostahs.....4.25....	8.50
1	do	Sannahs.....3.75....	3.75

\$40.25

I confess I have no idea what 'Sannahs' is, or are. Can anyone enlighten me?

It will be remembered that the bed itself cost only \$31.00, about one-fourth the cost of furnishing and feathering it. No wonder that, finished, it appears as almost the most expensive item on the inventory!

The inventory itself is perhaps the most interesting document of the group, as much as anything because it proves the bills. Having been made so soon after the purchases which they record, it checks with them almost item for item, and contains indeed surprisingly little in the way of household furnishings which they do not list. Unfortunately lack of space forbids my showing it here, although I may be able to discuss it at some later time, if only for the sake of the quaint descriptive terms it uses. Yet I am inclined on the whole to put it away now with the others, to rest perhaps another hundred years. It seems somehow too pathetic a document for publication.

### Old Irish Plate in Boston

TO those whose knowledge of the early silver of the British Isles is confined to examples available for study in America, the number and high quality of eighteenth-century Irish pieces included in a recent exhibition of English and Irish plate at Messrs. Shreve, Crump, and Low's, of Boston, came as a distinct surprise. Indeed I do not recall having ever before seen in this country so large and

representative a group of the work of Irish silversmiths.

A glance at the accompanying illustrations will show that in the main this Irish silver conforms with that of England, although from the very fact of its isolation it retained often a purer form than in the mother country. One form only, the familiar dish ring, often wrongly called a 'potato ring,' seems to have been almost exclusively Irish.

The system of hall marking also follows closely that of England, dating from a royal-charter grant in 1637 which conferred upon the Dublin Company of Goldsmiths the same powers in Ireland that the London Company enjoyed in England. It was at this time that the crowned harp was adopted as the mark of the guild, ever since retained as a distinctive mark of Irish plate. This was accompanied by a system of date lettering similar to the English, and by 'the goldsmith's proper mark,' usually his initials within a seal or shield. A second distinctive mark, the figure of Hibernia, was adopted in 1703 as a duty mark, and, in 1807, the additional duty mark of the Sovereign's head.

As to the quality of Irish workmanship, this is well attested by such examples in the Boston collection as the magnificent George III epergne, Figure 10, made by Richard Williams, warden of the Dublin goldsmiths from 1764-1767, and Master of the Company in 1768-1769. I have seldom seen a more exquisite example of gadrooning than appears along the edge of the large centre dish of this piece. A pair of candlesticks of an earlier period, Figure 8, not in any way distinguishable as far as I can see from similar pieces made in London, are the work of William Williamson, Master of the Dublin Company in 1737-1738.

One might multiply examples to no great purpose. The photographs speak for themselves. The introduction of pieces such as these into American collections should go a long way toward establishing in this country an appreciation of Irish plate which has been too long withheld.

## Eat and Be Well

A CONDENSED set of health rules — many of which may be followed right in your own home, or traveling. You will find in this little wealth of information about food and their relation to physical welfare.

**Control Your Weight With Drugs or Tiresome Exercise**

Effective weight control diets, acid diets, laxative and blood-purifying diets, and diets used in the treatment of various chronic mal-

The book is for FREE circulation. Not a mail order advertisement. Name and address on card, bringing it without cost of postage.



HEALTH EXTENSION  
H-274 Good Health Bldg., Bath

**RUNNING HOT**  
Direct From You  
Continuously — Instant

A necessity there is either direct current and off easily. Will continuously.

Price  
Postage pre-  
paid accom-  
panying ad-  
dress

**K  
ELEC**  
865 Spr  
Irving  
AGENT  
In All

**HOT WATER**

Here, in crisp, lively  
are the intimate mem-  
and episodes which  
breath to biography

WILLIAM A. CROFFUT

## AN AMERICAN PROCESSION

A Personal Chronicle  
of Famous Men

William A. Croffut knew at first hand most of the famous men and women of his time. Stenographer to Lincoln during Civil War days, he became a war correspondent, enjoyed close acquaintance with Walt Whitman and other writers and statesmen who thronged the Capitol. From eminence in journalism for the next fifty years he followed closely the political aspirations of the great figures of the day, and observed and reported the doings of the celebrities, men and women, who were part of the American process.

AN ATLANTIC BOOK

Published by  
Little, Brown and Company



*Yes—*  
weight like this  
is crushing  
your rugs!  
... but Ozite  
will protect them.

How astonished you'd be  
a steam roller chugging across  
rugs! Yet you ignore a force just  
washing, equally destructive!  
Even if you and your family weigh  
hundred pounds each—remember  
that every heel as it strikes the rug  
sinks down with 100 pounds pressure  
and it—grinding the rug against the  
floor. If you could add the number of  
steps, then multiply by each per-  
son's weight—you'd have an astound-  
ing total—equivalent to a steam roller,  
so hard on your rugs!

Now Ozite now offers you the famous rug  
cushion called Ozite... used today in millions  
of homes. This remarkable shock absorber  
prolongs the life of your rugs. When a heel de-  
scends, the rug sinks softly into the Ozite  
cushion and springs back unharmed. At the  
same time, Ozite makes your rugs soft, restful,  
comfortable—gives even an inexpensive fabric  
the feeling of an "oriental."

Buy your present rugs for many addi-  
tional years—preserve each new rug and car-  
pet from wear—with Ozite Rug Cushion!

Ozite is a cushion of felted hair, like a  
hair mattress. Never wears out...  
always stays soft. Mothproof. OZON-  
IZED. Made in all sizes. Requires no  
stretching. Buy it wherever rugs are sold.

**Ozite**  
RUG CUSHION

PATENTED SEPTEMBER 9, 1924

Ozite Rug Cushion is sold under a  
guarantee of absolute satisfaction.

The name OZITE  
is plainly im-  
pressed on the  
face of every gen-  
uine Rug Cush-  
ion. Look for it!

CLINTON CARPET CO., Merchandise Mart, Chicago, Ill.  
Please send me your free booklet, "Facts You Should Know  
About the Care of Rugs and Carpets," including infor-  
mation on stain removal. Also, small sample of Ozite.  
Name.....  
Address.....

two windows  
that cost the same



ONE fitted with  
ordinary glass...

the OTHER with  
LUSTRAGLASS...

THE most amazing fact about Lustraglass  
is that, despite its remarkable qualities, it costs no more than  
any good window glass. Lustraglass transmits a substantial  
amount of the shorter ultra-violet rays of sunlight at 313 mu., yet  
you can have it in every window at no extra cost. Lustraglass  
is the whitest of all glass made for windows and transmits more  
daylight! Specify "Lustraglass" by name... it has no "equal."  
Lustraglass can be purchased from reliable dealers anywhere.  
Send for Booklet A-430 giving table of ultra-violet ray trans-  
mission of Lustraglass at various wave lengths.

**LUSTRAGLASS**  
FLAT-DRAWN



Look for this Label

**AMERICAN WINDOW GLASS COMPANY**  
Fifth Ave. and Wood St. Pittsburgh, Pennsylvania





## Holland's Finest Bulbs at Lowest Import Prices!

Tulips! Hyacinths! Daffodils and Narcissi! Top grade bulbs at the lowest prices in years — if you order NOW! Add your bulb orders to ours and take advantage of this golden opportunity. Pay on delivery in September, if you wish but remember, these prices are good to July 15th only. Order NOW!

### Schling's "Special" Tulip Border (as shown above from right to left)

	Doz.	100	1000
1. <i>Baronne de la Tonnaye</i> — Glowing rose shaded blush at edges	\$5.60	\$4.50	\$40.00
2. <i>Afterglow</i> — Deep warm rosy orange tinted salmon at edges	.80	6.00	56.00
3. <i>Feu Brilliant</i> — Glowing scarlet, very large cup	.80	6.00	56.00
4. <i>Prince of Orange</i> — Golden terra cotta orange, flushed golden brown at edges	.80	6.00	56.00
5. <i>Flamingo</i> — Rosy flesh, large deep cup	.85	6.25	59.00
6. <i>Valentin</i> — Violet with blue center. A lovely shade	.85	6.50	60.00

#### SPECIAL IMPORT COLLECTION PRICES

1 dozen each of the above 6 varieties (72 bulbs in all)	\$4.50
25 each of the above 6 varieties (150 bulbs in all)	8.50
100 each of the above 6 varieties (600 bulbs in all)	34.00
1000 each of the above 6 varieties (6000 bulbs in all)	310.00

### Eight Glorious Collections

100 <i>Darwin Tulips</i> in 10 named varieties. Immense flowers on stems 2½ ft. tall in May and June	\$5.00
100 <i>Cottage Tulips</i> in 10 named varieties. The tulips of grandmother's garden, improved. May and June	\$5.00
100 <i>Breeder or Art Tulips</i> in 10 named varieties. In form like Darwins, wonderful shades of Bronze, Buff, Orange, etc. May and June	\$5.50
100 <i>Bedding Hyacinths</i> in 4 colors	\$6.00
100 <i>Named Hyacinths</i> , 2nd size, 4 varieties	\$8.50
100 <i>Tulips for the Rock Garden</i> in 5 named varieties. Charming species, odd shapes, many with reflex and curiously twisted petals. They simply belong to the rock garden where they will naturalize and their individual beauty stands out most prominently	\$9.00
100 <i>Narcissi and Daffodils</i> in 10 named varieties including the large trumpets, medium trumpets, short cupped, all in the best kinds	\$9.00
100 <i>Crocus</i> in 5 named varieties, 1st size bulbs	\$3.50

#### Extraordinary Offer

## 100 Darwin Tulips \$3.00

Choicest, first-size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties — not at all the ordinary field-grown mixture usually sold.

A \$6.00 value for only \$3.00

### DAFFODILS and NARCISSI

For Naturalizing and Lawn Planting

Our *Old Dominion Collection* in choicest mixture of airy and medium trumpets, short cupped and lovely Poet's varieties. All first-quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native are fully acclimatized and none better can be grown anywhere. The supply will not equal the demand. Order at once!

100 Bulbs \$6 1000 Bulbs \$50

### MADONNA LILIES for June Gardens

Our bulbs are selected from the choicest collection in France — stalks 4 to 5 feet tall, often 10 to 15 magnificent blooms on a single stem.

At these low import prices bulbs must be ordered now. They will be delivered to you ready for planting next September.

#### IMPORT PRICES

**Jumbo Size** — Extremely large picked bulbs for unusual results (supply limited). 60c each; \$6.00 a dozen

**Regular Mammoth Bulbs** \$3.50 a dozen \$25.00 per hundred

Send for our Import Bulb List

# Schling's Bulbs

MAN SCHLING SEEDSMEN, INC.

58th Street and Madison Avenue

NEW YORK CITY

# How does your garden grow



BY

ELIZABETH LEONARD STRA

#### WHITE FLOWERS IN SUMMER

Each season of the year has its particularly appropriate planting. The richness of evergreens belongs to winter, cheerful yellow to the warm days of autumn or the first bright sunshine of spring, cool silvery grays and pastel tints to the heat of midsummer — and there is something about the clean fresh joyousness of white that has a special appeal in the early months of the year.

There will long remain in my collection of memory pictures the vision of an emerald-green glade in the woods of Cape Cod, surrounded by loosely branching white-flowering dogwood and drifts of the white beach plum.

The pure white of the flowering peach or almond against the sombre blackness of Japanese yews; shadblow appearing as if by magic everywhere through the woods; the early flowering starry magnolia; plum trees, cherry trees, crab apples, scattering their snowy petals; then pearl-bush with its fresh green leaves and flower buds of glistening white; white lilacs, white fringetree, snowdrop tree, old-fashioned bridalwreath, white spireas, sweet syringa, hawthorns, deutzias — all belong to this high tide of the year.

**IN MAY** The time to 'get' scale insects is when the crawling young appear in late May or early June. Spray euonymus scale at this time with kerosene

emulsion or whale-oil soap. ter-shell scale, which some infests box bushes, will about the middle of May. thoroughly with fish-oil so the rate of eight pounds to gallons of water, twice, at vals of ten days.

Remember that spring time for planting perennials bloom in the fall. Hardy ch themums are all too often a pointment because the flowers are frosted before fully devel A large flowering yellow v called Barbara Cumming b by the middle of September has been proved hardy ev Vermont if planted in well-dr soil. An early bronze is spoken of.

Field clumps of Japanese ones are much more to b sired than the small rooted cu so often sent. And those fr Northern nursery are alway most satisfactory. Drainage importance to this plant. I seen a ditch dug beside the ro a nursery to carry off the water. The plant is diffic establish, but once it feels oughly at home it will flouri years if undisturbed. The p may be protected from early by burlaps flung over green stakes unobtrusively thrust and there among their tall s

As soon as the ar are out of the way, fill you with the seeds of those pere





## USE A FERTILIZER YOU KNOW IS SAFE!

For generations cow manure, in spite of its odor, has been prized as the "best" of all fertilizers. It produced *results* far better than anything else one could use. And somehow or other no modern fertilizer can quite take its place.

But, now we have made this faithful old garden producer available with every objectionable feature removed. In **DRICONURE** we bring you cow manure in concentrated form, 5 times stronger than green manure, dry, odorless, granulated—absolutely free of weed seeds, hay, straw or other trash. It comes from dairies where peat moss has been used as bedding, so that in addition to its fertilizing value it also improves the physical condition of the soil. It builds up as it feeds—and regardless of how much or how little you use, or how often you use it, there will be no harmful after effects. **DRICONURE** is a safe fertilizer. It will not burn.

Try this old reliable fertilizer in its new form. Use it as a lawn top dressing and for general garden use. You'll like it.

**DRICONURE**  
PEAT MOSS

**FREE** Pamphlets on  
Driconure and G. P. M.  
Peat Moss. Send for your copies today.

## THE SECRET OF A GOOD FLOWER GARDEN

Your *soil* holds the entire secret of garden beauty and success. And while we like to think of Mother Nature as a most gracious and liberal sort of Goddess, who lends immeasurable aid in gardening, we must first learn the secret of how to use Her treasures.

In gardening, *everything* depends upon the *power* of your soil to produce, and this power in turn depends upon how well *you* provide the soil with water, air, and plant food; and how well you maintain correct soil texture so that the food and water can be utilized.

Soil texture (its physical condition) is thus the key to Nature's help. And GPM Peat Moss is the *only safe and sure way to secure correct soil texture inexpensively*. GPM Peat Moss provides humus—more humus over a longer period of time than any other so-called humus material.

**PEAT MOSS**

**TKINS & DURBROW, INC.**  
C-25 BURLING SLIP, NEW YORK, N. Y.



## An INVESTMENT worth protecting

Your lawn, your flower garden, your valuable shrubs and trees are the result of years, perhaps, of painstaking care, and no little outlay of money. It is an investment worth protecting. For a fraction of the amount you have invested, you can have the positive protection of a Pittsburgh Chain-Link Fence.

Pittsburgh Chain-Link Fence is made of heavy steel wire fabric heavily zinc-coated after weaving and erected on a sturdy frame of seamless steel pipe, all of rust-resisting copper-bearing steel. It makes an attractive and permanent enclosure and will still look its best after years of service . . . Expert erection service always available . . . Send for descriptive literature.

Pittsburgh Steel Co.

730 Union Trust Bldg. Pittsburgh, Pa.

New York

Chicago

Memphis

Detroit

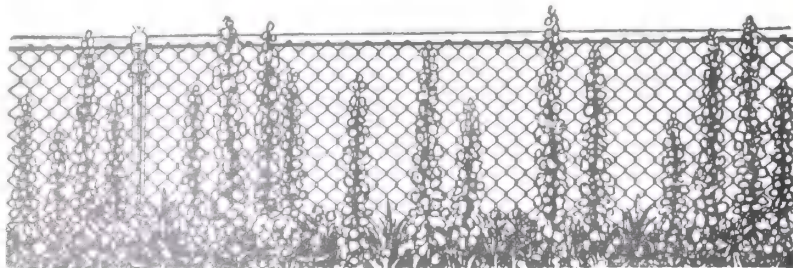
Syracuse

Dallas

San Francisco

## Pittsburgh Fence

CHAIN-LINK TYPE







**DUBOIS**  
The Original French  
WOVEN WOOD  
FENCE

Dubois is a pleasing unit to house and garage or service quarters. It is built with any architecture, gives all-year privacy and extra life to your home minus upkeep cost. Made of seasoned French chestnut that will not warp, bound with rust-proof, copper welded wire. It weighs 18 inches to 10 feet. Inexpensive; easy to erect.

Get Dubois from any Garden Co., Inc., 101 Park Ave., New York 2-E. You will see our illustrated catalog of "Dubois" with prices.

State.....

## HOW DOES YOUR GARDEN GROW?

[Continued from page 552]

of which we need a constant supply, such as sweet-William, Iceland poppy, columbines, hollyhocks, foxgloves, and Canterbury bells. Violas had better wait until August lest they grow too big before winter. Forget-me-nots seed themselves so freely that a supply of seedlings may be gathered from the borders. Larkspur grows best from seeds gathered as soon as ripe, but many perennials ripen seed so late that the seedlings do not attain sufficient size to winter well. Therefore buy seed and sow in May. The big bleeding-heart (*Dicentra spectabilis*), which is so expensive to buy as a plant, seeds itself freely in moist ground, so that if the tiny seedlings are marked for their protection, your single plant will soon increase to a colony.

### EVERGREEN HEDGES

Last month we considered at some length the subject of deciduous hedges, leaving the discussion of evergreen hedges until another time. The latter are, of course, more expensive, but in the long run are more satisfactory, since they look well the year round. If cost must be considered, you can always start with small ones, and it is amazing how fast they grow. American arborvitae (*Thuja occidentalis*) is perhaps the best all-round evergreen hedge. It may be kept at any desired height by shearing, is perfectly hardy, grows on either moist or dry land, and can be kept narrow.

*T. occidentalis* *wareana* or Siberian arborvitae is a bright fresh green in winter. *T. occidentalis* *vernaeana* is one of the largest and hardiest varieties, of a rich golden bronze, especially good for tall hedges. *T. occidentalis* *globosa* (2') makes an excellent edging for garden beds.

• • • For a large massive hedge, whether clipped or unclipped, use spruce. White pines make an excellent though wide-clipped hedge, particularly in the country, where they may be collected cheaply. Hemlocks may often be collected as well. In certain old gardens they attain immense size and remind one of the clipped yew hedges of England. If buying new, it would be well to consider the merits of Carolina hemlocks, of a richer, more feathery texture than our native ones. Japanese yew, though traditionally more expensive than hemlock, as a matter of fact costs about the same in the end if purchased in smaller sizes. It is more satisfactory in the long run than hemlock, and worth waiting for. *Taxus cuspidata capitata*, the upright form, is the one to use for medium-sized hedges. *Taxus cus-*

*pidata nana* is a dwarf form with blunt needles and thicker growth generally than the *T. cuspidata capitata*.

*Taxus canadensis stricta* was mentioned last month as a dwarf edging to simulate edging box. Since then, there has come to my attention *Ligustrum lodense*, a new dwarf privet, which can be kept as low as 6" by clipping. It is hardy as far north as Detroit and in sheltered places is evergreen until Christmas.

And before we leave the subject of evergreens, there is something particularly appealing about baby evergreens in nursery rows. Why not get some tiny hemlocks (4'-6'), spruce, or *Taxus*, and let them grow a few years to your immense profit and satisfaction?

### MORE ABOUT LILACS

Lilacs are the reigning flowers of May. It seems, indeed, as if nothing could be more enchanting than the old-fashioned ones. Masses of their dew-drenched fragrance are so lovely that you almost cannot bear it. Yet how wonderful are some of the hybrids. All lilacs fade so quickly in the sun that any exact description of their color is difficult. The darkest ones are marvelous when first opened—Congo, Ludwig Spaeth, Charles the Tenth, Charles Joly. Next, I love the large-flowered single white—Mont Blanc, Jan van Thol, Vestale, to name some of the choicest. The double ones seem to me less desirable, but for those who like them there is Mme. Casimir Prier or Mme. Abel Chatenay. The blue ones seem to me artificial, like hydrangeas which have been colored with iron filings, but President Grévy, pale indigo-blue, or Vauban, tender pink fading to blue, are among the best of these. Greatly to be desired are those of tender pinkish mauve, like Mme. F. Morel, a tall, fast-growing kind, Waldeck-Rousseau, or Lamartine.

• • • The Persian lilacs, violet or white, are in a class by themselves for daintiness of texture. I like to see them near the pale yellow of *Rosa hugonis*. *Syringa chinensis* with its open heads of violet-blue flowers does somewhat resemble them. Distinctly different, however, is *Syringa villosa*—blooming much later than the rest, with small-flowered panicles of violet-pink and somewhat coarse foliage. It forms a large shrub useful for screening or for the shrubbery border, but is not attractive in the more intimate portions of the garden.

Always watch lilacs carefully for scale. Spray in the dormant season with lime sulphur or miscible oil.

## Unequaled Handling Ease



### FOR BOTH INTRICATE AND OPEN CUTTING

A light touch guides these powerful and responsive power mowers—the 1931 Thrrottle down—and crawl fully around a prized tree or—open her up on straight cut—and watch a large amount of grass get smoothly mowed in a time. You will be surprised at the ease that even the roller type Ideals glide quickly up steep hills. With an Ideal gardener can handle more ground per day.

The motor has deep-clamp power. The Timken bearing shaft gives smoothness. A bicycle type differential insures turning. New lubrication means longer life. New cooling system prevents over-heating on the hottest days. The enviable record that Ideals have set in service on more than 25,000 lawns, is more than lived up to these finest of lawn mowers—wheel type (20, 25-inch cut). Two sizes roller type (30-inch width cut). Lawn owner, our new catalog useful—awaits your request.

### "I DON'T BELIEVE YOU"

Few believe us when we tell what the Triplex will do—until they see it. For large, thickly-foliaged grounds, it is the only logical answer. Ask about it.



IDEAL POWER LAWN MOWER  
430 Kalamazoo St., Lansing, Mich.  
FACTORY BRANCHES  
413 W. Chicago Ave., Chicago, Ill.  
237 Lafayette St., New York City  
273 Boylston St., Brookline, Mass.  
161 Vester St., Ferndale (Detroit), Mich.  
Dealers in all principal cities

The New  
**IDEALS**

FIVE SIZES



# Garden Full of Dahlias for \$3.50

## New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size of bloom, habit

growth and profuse blooming qualities. In anticipation of again placing before our customers a collection of Dahlias, we have arranged for a sufficient quantity of exceptionally fine, strong Tubers are offering

### 12 Dahlia Tubers for \$3.50

each of 12 distinct varieties, not labeled, which if purchased separately according to name, would cost not less than \$10.00.

**Order Your Tubers Now** and plant after the middle of May or when all danger of frost is past. *Cultural instructions in package.*

Mail your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, and at any of our stores, and the collection of Dahlia Tubers will be sent prepaid to any point in the United States.

*In our 1931 Spring Seed Annual, sent upon request, you will find a list of Dahlias representing the cream of the finest varieties available.*

# Stump & Walter Co

Branch Stores:  
New York, N. Y.  
Hempstead, Conn.

30-32 Barclay Street  
NEW YORK

Branch Stores:  
Newark, N. J.  
Englewood, N. J.  
Hempstead, L. I.



## Experts recommend the "Dreer Dozen" Roses

The twelve varieties in this perfectly balanced collection were selected for those who wish only a limited number but want extra choice flowers to cut throughout the summer. These famous roses do well in all sections of the country.

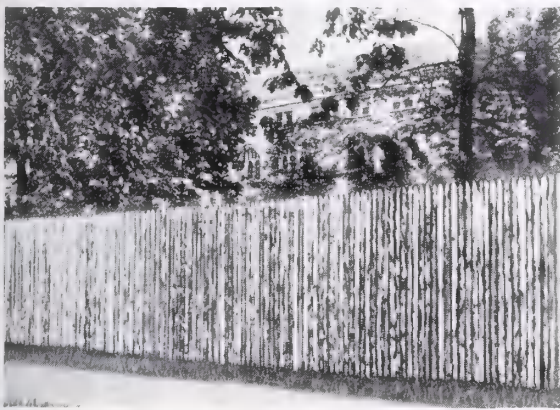
Mme. Butterfly, Mme. Edouard Herriot, Mme. Jules Bouche, Radiance, Red Radiance, Betty Uprichard, Duchess of Wellington, Etoile de Hollande, Felicity, Miss Rowena Thom, Mrs. Erskine Pembroke Thom, Mrs. Henry Bowles. Strong two-year-old plants of any of these roses, \$1 each; \$11 for the dozen; \$90 per 100.

*Dreer's Garden Book* describes the above roses and hundreds of other varieties, with many illustrations.

*For a free copy mention this publication  
and be sure to address Dept. H*

# DREER'S

1306 SPRING GARDEN ST.  
PHILADELPHIA, PA.



## Protect Beauty With Beauty

The natural attractiveness of your grounds should not be sacrificed to obtain privacy. Anchor Cedar Fences possess a rustic charm which blends with the beauty of your property and give you the desired protection with added attractiveness.

Anchor Cedar Fences are made in a wide variety of designs. Call our local representative for further information or write for a catalogue.

ANCHOR POST FENCE CO.  
Baltimore, Maryland

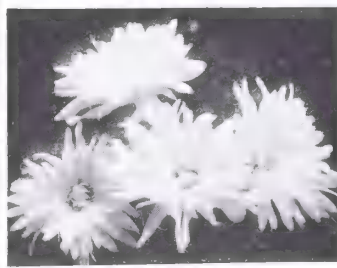
Consult your Classified  
Telephone Directory for  
local representative.

# ANCHOR

## CEDAR FENCE



## Prompt Help!



### WHEN MUM'S THE WORD

This is the month to plant your fall blooming Chrysanthemums. Some particularly fine ones are offered in a special collection. Write for this circular. All early flowering ones shown life-size and in natural color.

Here it is May. The month when you who have put off ordering and planting your hardy plants, are now wondering what is the best thing to do.

But you don't need to worry, provided you put your faith and money into Wayside Gardens quality stock only. Plants that are two years old. Plants that have ample sturdy roots.

Such plants, when freshly dug from our fields; and painstakingly wrapped in moist moss; reach you in the pink of condition.

When set out even late, they start right in growing, giving satisfactory results first year. Send for catalog. It is the most complete of its kind published in America. Tells you exactly when, where and how to plant. Tells it about each individual plant. If you already have it, then delay not a day in sending your order.



# Wayside Gardens

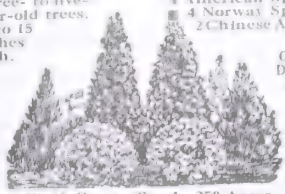
MENTOR, OHIO



## 10 Evergreens for \$1.10

WE SHIP DURING  
APRIL, MAY, JUNE

Three- to five-  
year-old trees.  
12 to 15  
inches  
high.



Field-Grown Stock, 250 Acres

## 10 EVERGREENS \$1.85

4 Norway Spruce,  
2 Arborvitae, 2 Scotch Pine, 2 Juniperus  
Communis, 15 to 20 m. high.

### COLORADO BLUE SPRUCE

6 to 7 years old; two trees \$1.10  
8-9-year-old trees, 3 times transplanted, extra  
bushy, nicely shaped \$1.10 each

"The God Tree of the Himalayas!"  
Silver Fint A Beautiful  
Foliage: **Cedrus Deodora** Evergreen  
Blue Tree  
2 YEARS OLD 2 TREES, \$1.10

## MUGHOPINE, ball shape growing \$1.10

10 to 12 inches 2 FOR

With every order of \$5.50 or over you  
may select, FREE, \$1.10 worth of any  
stock from this adv. Any stock not sat-  
isfactory will be  
**GUARANTEE** replaced FREE or money back.

### RHODODENDRONS

(Maximum Rosebay), pinkish white flowers,  
(Catawbanse) flower is reddish purple,  
(Carollmanum), dark pink Three plants (1  
and 1½ ft. high). Large flowering \$1.10

### MAGNOLIA TREES 2 TREES, \$1.10

**HARDY AZALEA (Nudiflora)** — A hand-  
some, early, free-flowering, deep pink species,  
very protuse and showy. A beautiful  
variety, 1 to 2 ft. Blooming age. Each \$1.10

Lilacs, White and Pink, 2 shrubs \$1.10

Althea (Rose of Sharon), Pink, Red, 2 \$1.10

shrubs \$1.10

Hardy Hydrangeas, Blue, Pink, 2 \$1.10

shrubs \$1.10

Golden Bell, Yellow flowers in early \$1.10

spring, 2 shrubs \$1.10

Butterfly Bushes, 2 shrubs \$1.10

Cornus (Dogwood), 2 shrubs \$1.10

Weigela Rosea, 2 shrubs \$1.10

Japanese Barberry, 1 and 1½ ft. high, \$1.10

bushy, 6 plants (4 years)

Hardy Chrysanthemums, assorted, 8 \$1.10

plants, Very large flowering

Van Houttei (Bridal Wreath), 2 shrubs \$1.10

50 PANSIES, giant-flowering mixture, \$1.10

beautiful markings (in bud)

Biota Chinese Arborvitae (seedlings), \$5.00

per 100; \$45.00 per 1,000.

### Field-Grown Stock 10¢

250 Acres, Blooming Age

Each

Delphiniums, Dark Blue and Light Blue;

Columbines, all colors; Oriental Poppies,

flowers 8 inches across, different colors;

Double Hollyhecks, beautiful colors;

Shasta Daisies, Yellow Daisies; Hardy

Carnations, 6 colors; Painted Daisies;

Gaillardias; Sweet Williams; Foxgloves,

different colors.

Order Must Amount to \$1.10 or More

Rock Garden Plants, 25 varieties \$2.20

Rock Garden Evergreens, 10 var. \$1.00

Large-flowering Perennial Phlox, di- \$1.10

versified and brilliant colors, 6 plants

for

50 Novelty Snapdragon Plants, asst. \$1.10

50 Aster Plants, Exhibit Type, asst. \$1.10

50 Calendula Plants, Orange King, \$1.10

asst.

50 Dahlia Flow, Zinnia Plants, asst. \$1.10

50 Stocks Plants, Exhibition, asst. \$1.10

50 Straw Flower Plants, asst. \$1.10

### The FISCHER NURSERIES

Evergreen Dept. 10 EASTON, PA.

Add 25c for Packing and Postage

## THE CITY GARDEN

[Continued from page 528]

personal labor or else they cover their trellis abundantly and spread to other near-by objects. Beware especially of actinidia, grapevine, bittersweet, dutchmans-pipe, honeysuckle, and such, for either they do not grow well or else they spread like wildfire. Clematis, roses, and such flowering vines must have good sun at least four hours a day or they are anæmic and useless. The choice really narrows down to those vines whose good qualities overbalance their failings.

For perpetual partial shade some of the grape tribe, as porcelain Ampelopsis (*A. heterophylla*), monkshood-vine (*A. aconitifolia*), and Virginia creeper (*A. quinquefolia*), will make a fair growth on a trellis, if they get a little sun at times. Even better are the akebia twins (*Akebia lobata* and *A. quinata*) with foliage green into November, but they are discouragingly slow at getting started.

PERHAPS the most productive of beauty of all climbing vines is the Chinese wisteria (*Wisteria sinensis*), and the Chinese is preferable to any other species. Starting from some corner at the foot of the wall, it twists upward until it reaches the sun, when it spreads out over balustrade and railing and on to the roof itself. It is no longer in the garden, except its root and stem, but it is rather a giant twisted tree with foliage still green into late October. With this in its blooming season in May, no other flowers are needed to make the outside of the house into a garden. If the walls are red brick it might be well to plant the white variety; but against stucco or white paint the white flowers are rather toneless. The new fleecy vines (*Polygonum auberti* and *P. baldschuanicum*) grow in much the same way, though not so heavy in twig, with white triangular blossoms in baby's breath effect most of the summer. With the placing of a few vines that grow well, yet not too well, the planting of the city garden is half finished.

Now what shall we do in the beds themselves? We had better imagine the worst and suppose that the shadow in which they are placed is almost continuous. If some beds by good luck receive some sun every day, there may be grown in them many shrubs and garden plants that would be found in any normal garden. To have our city garden attractive in the flowerless months we must use some evergreen plants, but not conifers, for they will not live long inside the city.

Little pines, cedars, junipers, or arborvitae will die in a year or two, and are a waste of money and effort. While they linger along in the process of disintegration they make a perpetual apology for a green

plant. The only conifer which will endure city air is yew, and it is not a conifer in actuality — for it has red berries. North of New York City the Japanese yew (*Taxus cuspidata*) is best, and the English variety (*T. baccata*) is useful throughout the rest of our country. This has dozens of forms, from low flat shapes to the globular and pyramidal. They may be clipped and sheared to any degree and to any shape, so yew is the first evergreen to be placed in the picture.

BROAD-LEAVED evergreens are greatly to be desired for their winter color, but again they are temperamentally unfit to help us. The heath family may not object to some shade, but the air and the soil are not to their liking, and while rhododendron and kalmia will linger on if given a moist peaty soil, they are bare at the base and rarely bloom. We must look rather to the broad-leaved evergreens that are not heath, and probably we must give up the idea of flowers. However, we may have box, even the common kind, within the shelter of cities.

Box, yew, and English ivy are the chief trio of any city garden to give the needed green of winter. Of course the smaller forms of box are best here, for big box trees would take too much room. If the plants winterkill, the cause is probably not the cold of winter but the drought of the summer before. Play fair with this plant and see that the soil is well soaked in August and September. If it is really too cold in your city for common box, then beg the nurserymen to hurry the sales of Korean box (*Buxus microphylla*), which will withstand several further degrees of cold.

IF your green winter garden is well marked by box you may wish further variety, but variety is all that you can hope for, because no known evergreen is any better than box and many pretty little bushes won't stand up under city trials. Yet the Japanese holly (*Ilex crenata*) is really a stiffer box in effect (use variety microphylla to conserve space), and the native inkberry (*Ilex glabra*) makes informal masses of perpetual green foliage in very dark corners. Some of the evergreen Berberis, such as *B. verruculosa*, *B. julianae*, *B. sargentiana*, *B. triacanthophora*, will survive some conditions, but they must have some sunlight or they will not continue to grow.

Shrubs with small foliage, rather than of rhododendron size, are more in scale with the small garden, and Portugal-laurel, bay tree, or such, even if hardy, do cry always for a sponge bath for their sooty foliage. You may try any little shiny-leaved evergreen shrub, but

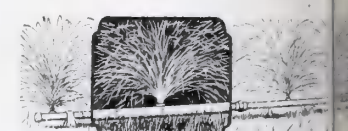
## SAFEGUARD Your Love Flowers

These tiny green, red or black feed upon the tender foliage in garden, and rob your flowers of beauty. Be prepared to kill insects. Have on hand a pack "Black Leaf 40," the spray dep upon by gardeners to kill Thrip, Leaf-hopper and s insects.

The garden package of "Black 40," costing 35c, makes 6 gallons of effective spray. Buy it from your dealer.

Tobacco By-Products & Chemical Corp., Inc. Louisville Kentucky

## "Black Leaf 40"



## IT'S LESS WORK WITH A Shower Pipe

Easiest and quickest way to water your garden. No need to waste summer evening's hose. A Shower Pipe puts an end to the work. Eight feet long (two 4 ft. sections) sprays. Sprinkles a 10 x 20 ft. area. Reach nook and corner. Does away with all hand. A modern sprinkler for the busy man. No parts to wear out. Buy a Shower Pipe or never have to buy another sprinkler. Th use. Guaranteed. Low priced. Write for

WHITE SHOWERS, INC. 6460 Dubois St., Detroit, Mich. Irrigation equipment of all kinds

## FREE BOOK WATER GARDENS AND GOLD FISH

Beld's Aquarium

2141 Crescent Av. St. L.

BELDT'S AQUARIUM

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

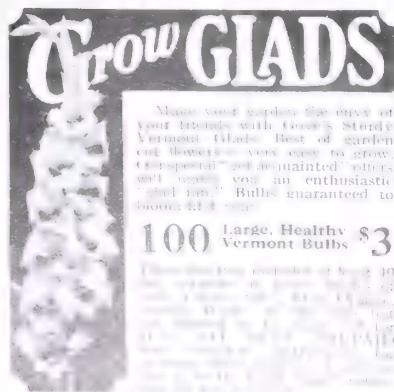
2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.

2141 Crescent Av. St. L.



## 100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

100 Large, Healthy \$3

CHAMPLAIN CITY, N.Y.

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

Elmer E. Gove, Box 11

El





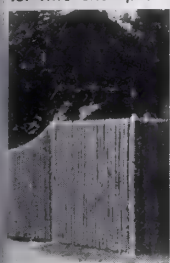
## THE LENNOX

... a distinctive HABITANT Fence

BOTH sides of this charming fence are alike. The curved top is alluring, and the pickets are solid round northern white cedar saplings mounted between split rails. The Lennox is a beautiful fence for your property, leaving a most favorable impression with the passer-by.

The HABITANT Lennox comes in ready-to-erect sections, requiring only that post holes be dug... an economical fence of lasting beauty and natural charm.

See "BROOK" for fine example



Write for complete Catalog of  
HABITANT Fences.

HABITANT SHOPS

INCORPORATED

702 Jefferson St. Bay City Michigan  
Sales and Service Offices in 62 Principal Cities

**HABITANT**  
FENCING

Simple beauty of this Stewart fence enhances the charm of your house and its grounds.

It guards and protects as well as beautifies. No stray mongrels, neighbors' "bad boys" or thieves can mar the beauty of your household.

NOW! Prices are low. Labor saving employment. All the advantages are in your favor.



WHY not see what your dollars will buy in Stewart Wrought Iron and Chain Link Wire Fence!

Consult the nearest Stewart Fence man. Write for his address and we'll send along a copy of booklet "Preserving the Charm of Your Home."

THE STEWART IRON WORKS CO., Inc.  
721 Stewart Block Cincinnati, Ohio

## For MAY and JUNE Planting HOUSE BEAUTIFUL suggests

Lupines	Columbine	Foxglove
Snapdragon	Phlox	Sweet William
Delphinium	Gladiolus	Water Lilies
Iceland Poppy	Canterbury Bells	Petunias (Fringed)

Now is the time to add splendor to your garden! May we send you the names of reputable concerns carrying the above? Please check the items in which you are interested.

READER'S SERVICE BUREAU  
House Beautiful Publishing Corporation  
Arlington Street, Boston

Put me in touch with the best seedsmen you know.

Name \_\_\_\_\_  
Address \_\_\_\_\_

Do you know...



how to plant a rose garden?



a rock garden?



a border screen?



a corner group?



Send for Book!

The easy-reading Barnes Bros. 40-page catalog, "The Easy Way to Beautiful Plantings," gives in a very simple manner much information, both in text and illustration, needed in the planting of a rose garden, rock garden, border screen, corner group, etc. It also contains descriptions of over 1200 magnificent flowers, shrubs and trees, many pictured in full colors. This new catalog marks the 41st year of The Barnes Bros. Nursery Co. Send for it now—be ready when planting time comes. It will help you to beautify your grounds—free in New England, N.Y., N.J., Pa., Del., Md. Elsewhere: 25c. The Barnes Bros. Nursery Co., Box 22, Yalesville, Conn.

The Original  
BARNES BROS. NURSERY  
Established 1890

SINCE 1867  
**COLDWELL**



Above: Coldwell "Twin-Thirty" motor lawn mower and roller. Moves and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline. Riding sulky may be had as extra equipment.

... Investigate the Coldwell ...  
Better Lawns at Less Expense

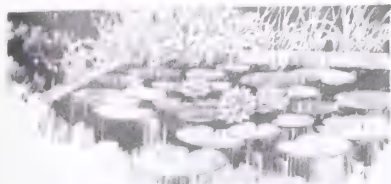
LIGHT rolling combined with the mowing saves the expense of separate rolling. A healthy, smooth velvety turf is the result. The 1931 Coldwell models are available in a wide range of sizes. Advanced features in design and careful workmanship in assembling the finest materials available insure Dependable, trouble-free performance. Sales and Service stations all over the country.

Full particulars and demonstration on request.

COLDWELL LAWN MOWER COMPANY, NEWBURGH, NEW YORK, U. S. A.  
In Canada—Taylor-Forbes Co., Ltd., Guelph

Manufacturers of DEPENDABLE Lawn Mowers—HAND, HORSE, GASOLINE, ELECTRIC





## A Water Lily Pool for every garden

No garden is modern without the colorful beauty, exquisite fragrance and fascinating interest of a Water Lily Pool. Even small gardens have room for at least a simple tub-garden of Water Lilies.

### 1931 Special Collection — \$5

Five gorgeous day and night blooming Water Lilies including Blue Lotus of the Nile and four others, each of different color, pink, white, light blue, bright rosy red. All for \$5.

### Illustrated Catalog Free

Shows you how to construct a pool or plant a tub garden. Describes and illustrates Water Lilies, Aquatic Plants and Ornamental Fishes. Gives cultural directions. Write for FREE copy today.

### Fish Collection for Pool — \$5.50

12 Common goldfishes; 2 Calico or Gingham fishes; 6 each Tadpoles, Jap Snails, Ramshorn Snails; 2 Clams; Pair of American Salamanders; Shipping Can. All for \$5.50.



## Protect your plants, flowers, shrubs and

evergreens against the first inroads of destructive insect pests. Use Wilson's O. K. Plant Spray frequently and thoroughly now, to insure strong and vigorous growth throughout the season. Order a supply today!



Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

### Wilson's Awinc (Pyrethrum Spray)

Non-poisonous, highly concentrated PYRETHRUM spray. Easily controls more resistant type of insect such as Japanese Beetle, Red Spider, Rose Chafer, Cabbage Worm, White Fly, etc. Complete, requiring only a dilution with water.

Then there is Wilson's SCALE-O . . . the powerful dormant spray so necessary to the successful growth of fruit and other trees. Scale-O kills Scale insects and eggs—even in water. Mixes readily in cold water . . . kills very quickly and evenly. 1 Gallon \$1.00, 5 Gallons \$4.00.

Andrew Wilson  
Dept. B5  
SPRINGFIELD, NEW JERSEY

## THE CITY GARDEN

[Continued from page 556]

anticipate failure and be ready to be satisfied with box.

Deciduous flowering shrubs are forbidden by the limitations of space and lack of enough sun to make flower buds. If there be a corner with space and some sun, then common lilac is as good as can be found. This may be varied with common pearl-bush (*Exochorda grandiflora*), flowering dogwood (*Cornus florida*), or some other little flowering tree. On sunny walls such tractable shrubs as weeping Forsythia (*F. suspensa*), glossy abelia (*Abelia grandiflora*), flowering quince (*Cydonia japonica*), or fragrant viburnum (*V. carlesii*) may be spread out as vines and with a little care become good two-dimension shrubs. On the shaded walls the case is hopeless. Either nail up a metal vine or use English ivy.

BUT how about little flowering herbs in the tiny beds? Rather discouraging for most herbs, and as the season of bloom is short they hardly pay for their space and keep. Of course the early spring bulbs, crocus, snowdrop, squill, grape-hyacinth, and their kind, are sure to bloom well, and they come ahead of the tree shade. Put in the bulbs and let them alone; you will have flowers in March and April and no space is taken later.

If they do not increase put in more bulbs every autumn, for the expense is not great. If there are trees, then daffodils and Darwin tulips grow tall and spineless in the shade and look like a bulb exhibition on its last day. If a bed gets a little sun daily they are perfectly possible, though the tulips may need frequent renewal. Some of the lilies, such as Tiger and Henry, will give good summer bloom if there is sun, and in the autumn Colchicum, autumn-blooming crocus, and fall-daffodil (*Sternbergia lutea*) will in

September anticipate the crocus of March. It seems a sad but safe statement that most bulbs, except the crocus-snowdrop-squill types, are reluctant to adopt city life.

But let us have evergreen foliage plants with winter green and spring bloom — Iberis, Arabis, alyssum, phlox, daphne, and those other green magic mats of the rock garden — if a place can be found where there is some sun and winter drainage is good. Usually they look rather well when set out and then grow smaller through the months until they finally disappear. Nearly all the evergreen herbs must have a good deal of sun to make proper growth, and such creepers as thyme and Veronica must have perfect surface drainage and sandy soil. They don't have these in most city gardens. Choose the less demanding ones, as pachysandra, Vinca (try the white-flowered variety), and the big-leaved saxifrages (*Saxifraga cordifolia*, and so forth), or cover the beds with small-leaved English ivy or small forms of *Euonymus radicans*.

FOR deciduous flowering herbs it is mostly a case of success by trial and error. If there is some sun, then Japanese anemone and the small-flowered chrysanthemums will be wonderful in the autumn. In spring, trillium, bloodroot, *Phlox divaricata*, and such shade-loving wild flowers do very well, and may be replaced after bloom. For summer, the common robust plants, such as iris, peony, or Hemerocallis, are useless unless there is real sun on them, and the clumps really do well to hold their own. Set out in a sunny spot such sturdy annuals as petunia, verbena, marigold, and such, or greenhouse stand-bys such as Geraniums and lantana. If the beds are shady there are no good annuals that bloom well.



Joseph H. Dodson

America's foremost bird authority for 50 years, has written an interesting book, beautifully illustrated with 55 actual photographs. "Your Bird Friends and How to Win Them." Tells you how to have birds on your premises the year round — explains styles of houses, baths and shelters they prefer. SEND FOR THIS FREE BOOK TODAY.

Birds are useful. They keep the garden free from cut worms, bugs, moths and other destructive insects. Martins feed from the colony will destroy thousands of mosquitoes.



**Birds Bring Comfort**  
A medley of bird song adds to the attractiveness of any home. Naturally, birds go where they are most welcome — have good places to nest, plenty of fresh water and food in sheltered stations for use in times of stress.

Joseph H. Dodson, Inc.  
8 Harrison St. Kankakee, Ill.  
Dodson Bird Houses are priced from \$2 to \$150



THE GRAF STUDIOS 2316 MONTGOMERY ST. LOUISVILLE

### Hillside Garden Amesbury, Mass.

Perennials Rock Plant  
Peonies Iris

We ship only such plants we would expect to receive  
1931 Catalog Now Ready

### Manure! More Manure!

Turn even the most stubborn weeds, straw, cornstalks, etc., into real manure (best of without animals) by the simple ADCO process. Write to yourself to know about this method. Particulars ADCO, 1730 Ludlow Street, Philadelphia.

**Rare Lilies** (Not Liliums!) planting. Africa Lily, Bardidos, Guernsey, Jacobean, Fairy cate Lilies, 25c each, \$2.50 per doz. Amazon Clive, Transvaal Lilies, \$1 each, \$10 per doz. Catalog. Gordon Ainsley

### THE ROAD TO THE GREY PAMIR

By Anna Louise Strong

"She writes clearly and occasionally forcefully, and being a woman fil pages with much human gossip the masculine explorer would miss," says *Boston Herald*. "She tells of a remarkable journey, partly by air and train, but of it by horseback from the civilization of Russian Turkestan westward and southward through Soviet Kara-su."

AN ATLANTIC BOOK  
Published by Little, Brown & Company



Three  
Comprehensive Books  
on Russia  
and the Soviets

## THE LAST STAND

Edmund A. Walsh

RUSSIA, developing re-  
sources, organizing industries,  
transforming itself from an agri-  
cultural to an industrial power,  
marked upon its Five-Year  
Last stand, Father Walsh  
shows, by a nation poor in  
resources but rich in crude strength,  
the Five-Year Plan seeks to  
utilize the present economic  
situation. The record of this  
undertaking is presented  
in absorbing narrative fashion.

\$3.00

## LENIN

By D. S. Mirsky

author of this biography  
the son of General Prince  
L. During the War he  
served with his regiment on the  
Western Front, and was wounded.  
He served in Asia Minor.  
Years later he was a volun-  
teer in General Demiken's army,  
and was later interned in Poland,  
where he escaped, and fled to  
Russia, where he has been  
writing in Russian Literature  
at Columbia College.

\$2.50

## STAPHA KEMAL OF TURKEY

By H. E. Wortham

author is at his best in  
the tale of the maker of mod-  
ern Turkey; the most remarkable  
since Mohamed Allai. Mr.  
Wortham was a Lecturer at  
Columbia College, Alexandria, he  
became editor of the  
Egyptian Gazette, and still later  
associated with King Feisal,  
being attached to the staff of  
the British Legation in London.  
He has been in Cyprus, Con-  
stantinople, Greece and Asia

\$2.50

THE ATLANTIC BOOKS  
Published by  
Brown and Company

## when lightning threatens—

think of the damage a single  
stroke of lightning would cause —  
to say nothing of the danger to  
your dear ones.

You have the surest possible  
protection if your home is safe-  
guarded by

### BOSTON SYSTEM of Lightning Control

The cost of this protection is low.  
To do without it is unwise economy.

*Lightning protection is something that  
should require your immediate attention  
this very day. Write for illustrated book  
"Sidetracking Lightning."*

Boston Lightning Rod Company  
755 Boylston St. Boston, Mass.

RODDING REDUCES COST OF INSURANCE

## A DELIGHTFUL PLACE ON A HOT DAY

Your porch, when equipped with  
COOLMOR Porch Shades, becomes  
a comfortable outdoor room with  
indoor privacy. The alternate wide  
and narrow slats, in their beautiful  
permanent colors, shut out the  
hot glare of the sun and yet do not  
prevent the air from circulating  
on the porch. COOLMOR Porch  
Shades last for ten years or more.  
Write for name of store in your  
city.

RAYMOND  
PORCH SHADE CO.  
1042 McKey Blvd.  
JANESVILLE, WISCONSIN

# COOLMOR

## PORCH SHADES

## The Lawncomb

—a Light-Weight Lawn Rake  
Giving a Broad Full Sweep

Its efficient action gives a broad  
even sweep on the lawn far su-  
perior to the old fashioned garden rake. It never  
injuries the tender growing roots. Excellent for use  
around flowerbeds, shrubbery, paths, and drives.

Frame is sturdily constructed of convex shaped  
steel, flexible spring steel teeth; finished in  
green enamel. Two sizes 18-inch and  
24-inch.

Sold at Hardware and Department Stores

Made by EASTERN TOOL & MFG. CO.  
Bloomfield, N. J.



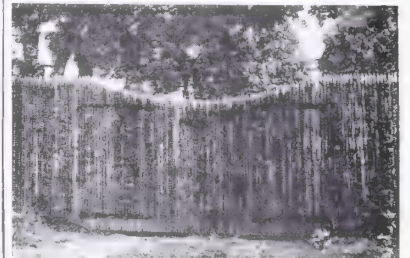
## Wherever You Live

## French Provincial Woven Wood Fence

The rugged charm and practical  
utility of genuine French Provin-  
cial Woven Wood Fence, impor-  
ted by Robert C. Reeves Com-  
pany, commend it for your country  
estate, suburban home, or city  
roof. It gives a happy Old World  
touch to the most modern setting.



ARTISTIC SCREENING OF HIGHWAYS



EFFECTIVE FOR COUNTRY ESTATES



PRIVACY FOR SMALLER HOMES



FOR TERRACE, SUN PORCH, PENTHOUSE

Made of live young chestnut saplings,  
woven together with Copperweld wire,  
French Provincial Fence requires no  
paint. Comes in 5-foot sections 10', 8',  
6'6", 4'11", 3'10", 18" high, ready to  
erect. Mail coupon for descriptive folders  
illustrating and describing Reeveshire®  
French Provincial, Old English Hurdle,  
and Old Fashioned Post & Rail fences.

Reg. U. S. Pat. Off.

ROBERT C. REEVES CO.  
ESTABLISHED 1860

101 Park Avenue New York, N. Y.

ROBERT C. REEVES CO., 101 Park Avenue, N. Y.

Kindly send me free folders mentioned  
above, descriptive of your fencing

Name \_\_\_\_\_

Address \_\_\_\_\_ B-5



## ANNOUNCEMENT

**The great success of the House Beautiful**

**Furnishing Trade Index leads to the next step!**

**We are happy to announce that in conjunction**

**with the regular issue of House Beautiful for**

**September we will publish the House Beautiful**

### **Building Trade Survey**

**This important Building Trade Survey will be**

**distributed to builders and architects, as a**

**bound-in supplement with the regular Sep-**

**tember edition of House Beautiful Magazine.**

**The edition, however, is strictly limited; there-**

**fore we recommend that you send your request**

**on your business letterhead without delay if**

**you wish a complimentary copy reserved for**

**you. Address your request to:**

***Building Survey Editor***

**HOUSE BEAUTIFUL MAGAZINE**

**8 Arlington Street, Boston, Massachusetts**

## INDEX TO ADVERTISERS

**May, 1931**

Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On this page we have indicated by a star those manufacturers offering booklets without charge. If a small fee is indicated please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful' 8 Arlington Street, BOSTON.

	PAGE		PAGE
<b>Automobiles</b>		<b>Paints</b>	
Auburn Automobile Co. ....	533	★ Aluminum Co. of America .....	
Buick Motor Co. ....	2nd Cover	<b>Public Utilities</b>	
Chrysler Corp. ....	460-B	American Telephone & Telegraph Co.	
Pierce-Arrow Motor Car Co. ....	452-A	<b>Publishers</b>	
Reo Motor Car Co. ....	547	★ Scribner's Sons, Charles .....	
<b>Bathroom Fixtures and Equipment</b>		<b>Radiator Cabinets</b>	
★ Church Mfg. Co., C. F. ....	534	★ Tuttle & Bailey Mfg. Co., Inc. ....	
★ Standard Sanitary Mfg. Co. (Div. American Radiator & Standard Sanitary Corp.) ..	452-B	<b>Refrigerators</b>	
<b>Bird Houses</b>		Frigidaire Corp. ....	
★ Dodson, Inc., Joseph H. ....	558	<b>Roofing and Sidewalls</b>	
<b>Building Equipment</b>		★ Johns-Manville .....	
★ Boston Lightning Rod Co. ....	559	Ludowici-Celadon Co. ....	
★ Bostwick-Goodell Co. ....	538	★ Weatherbest Stained Shingle Co. ....	
★ Chamberlin Metal Weather Strip Co., Inc. ....	548	<b>Schools</b>	
★ Jackson Co., Wm. H. ....	444, 445	★ American Landscape School .....	
★ Myers & Bro. Co., F. E. ....	546	★ Boston School of Interior Decoration ..	
Raymond Porch Shade Co. ....	559	★ New York School of Interior Decorat	
<b>Building Materials</b>		★ School of Horticulture for Women ..	
★ American Brass Co. ....	447	★ White School of Photography, Clara ..	
★ American Sheet & Tin Plate Co. ....	455	<b>Silver</b>	
★ American Window Glass Co. ....	551	★ Gorham Co. ....	
★ Bruce Co., E. L. ....	459	★ International Silver Co. ....	
Byers Co., A. M. ....	535	★ Towle Silversmiths .....	
Libbey-Owens-Ford Glass Co. ....	463	★ Watson Co. ....	
★ Medusa Portland Cement Co. ....	539	<b>Telephone Service Arrangements</b>	
<b>China and Glass</b>		American Telephone & Telegraph Co.	
Carbone, Inc. ....	530	<b>Travel</b>	
Plummer & Co., Ltd., Wm. H. ....	461	★ American Express Co. ....	
<b>Cigarettes</b>		Bellevue Stratford Hotel .....	
Lucky Strike .....	Back Cover	★ German Tourist Information Office ..	
<b>Clocks</b>		★ London and North Eastern Railway ..	
★ General Electric Co. ....	456-A	★ Northern Pacific Railway .....	
Revere Clock Co. ....	541	★ Spanish National Tourist Board .....	
Warren Telechron Co. ....	541	United Hotels .....	
<b>Draperies and Fabrics</b>		<b>Tree Surgery</b>	
★ Orinoka Mills .....	540	Davey Tree Expert Co., Inc. ....	
Schumacher & Co., F. ....	529	<b>Wall Coverings</b>	
<b>Fireplaces and Equipment</b>		★ Wallpaper Ass'n .....	
Jackson Co., Wm. H. ....	444, 445	<b>Window Shopping</b>	
<b>Floor Coverings</b>		★ American Landscape School .....	
★ Armstrong Cork Co. ....	540-A	★ Blind Handicraft .....	
★ Clinton Carpet Co. ....	551	★ Boston School of Interior Decoration ..	
★ Collins & Aikman Corp. ....	3rd Cover	Bostwick-Treman, Inc. ....	
★ Congoleum-Nairn, Inc. ....	536-B	Brown, Carol .....	
Whittall Associates, Ltd., M. J. ....	544	★ Burroughs Co., E. E. ....	
<b>Furniture</b>		Cannon's Shop, Miss .....	
★ Conant-Ball Co. ....	460	Carr & Co. Inc., M. W. ....	
★ Imperial Furniture Co. ....	550	Century Furniture Co. ....	
★ Kittinger Company .....	443	Child, Henry T. ....	
★ Perin's, Ltd. ....	462	★ Childood, Inc. ....	
<b>Garden Equipment and Fences</b>		★ Children's Period Furniture, Inc. ....	
★ Anchor Post Fence Co. ....	555	★ Colonial Stain Co. ....	
★ Coldwell Lawn Mower Co. ....	557	★ Copenhaver, Laura H. B. ....	
★ Dubois Fence & Garden Co., Inc. ....	554	Craftsmen's Guild .....	
★ Eastern Tool & Mfg. Co. ....	554	Daniel's Den .....	
★ Graf Studios .....	558	★ Davidge & Co. Ltd., F. C. ....	
★ Habitant Shops, Inc. ....	557	Diamond & Co., A. L. ....	
★ Hodgson Co., E. F. ....	543	★ Dougan, The Studio of, Kathleen ..	
★ Ideal Power Lawn Mower Co. ....	554	★ Enterprise Iron & Wire Fence Co. ....	
Jackson Co., Wm. H. ....	444, 445	Erkins Studios .....	
★ Perin's, Ltd. ....	462	Fairlamb, Inc., Remington P. ....	
★ Pittsburgh Steel Co. ....	553	Farm and Garden Shop .....	
★ Reeves Co., Robert C. ....	559	Footsore Co., Inc. ....	
★ Stewart Iron Works Co., Inc. ....	557	Foster Brothers .....	
★ White Showers, Inc. ....	556	Galloway Pottery .....	
<b>Health and Hygiene</b>		Gowing, Frederick H. ....	
★ Health Extension Bureau .....	550	★ Grand Central Wicker Shop, Inc. ....	
<b>Heating and Equipment</b>		★ Grenfell Labrador Industries .....	
★ Burnham Boiler Corp. ....	546	★ Gunn & Litchford, Inc. ....	
★ Carrier-Lyle Corp. ....	542	★ Haas Linen Shop .....	
★ Nelson Corp., Herman .....	532	Habitant Shops .....	
<b>Horticulture</b>		Hall, Philip .....	
★ Adco .....	558	Hodgman, Jeanne P. ....	
★ Ainsley, Gordon .....	553	House of Charm .....	
★ Atkins & Durbrow, Inc. ....	553	House of Wedding Presents .....	
★ Barnes Bros. Nursery Co. ....	557	Industrial Arts .....	
★ Beldt's Aquarium .....	556	★ Kelly, Lewis P. ....	
★ Champlain View Gardens .....	556	Low & Co., Daniel .....	
★ Dreer's .....	555	MacDonald, Inc., Flora .....	
★ Fischer Nurseries .....	556	★ Malcolm's .....	
★ Hillside Gardens .....	558	Marks, Alice H. ....	
★ Schling Seedsmen, Inc., Max .....	558	★ Marsh & Co., James R. ....	
★ Stumpp & Walter Co. ....	555	★ National Foundry .....	
Tobacco By-Products & Chemical Corp., Inc. ....	556	Nature Studio .....	
★ Tricker, Inc., Wm. ....	558	Nesmith, Florence .....	
★ Wayside Gardens .....	555	New York Exchange for Woman's W	
Wilson, Inc., Andrew .....	558	★ New York School of Interior Decorat	
<b>House Furnishings and Equipment</b>		★ Old Colony Pewter Makers .....	
★ Beard, Inc., Eleanor .....	458	★ Old Mexico Shop .....	
Kwik Electric Co. ....	550	★ Pateschuck, B. ....	
★ North Star Woolen Mill Co. ....	460-A	★ Petri, Pitt .....	
Schalk Chemical Co. ....	550	Pettingell-Andrews Co. ....	
<b>House Plans</b>		★ Pippin, Inc. ....	
Child, Henry T. ....	450	Priscilla Braid Co. ....	
Dewsnap, William .....	453	★ Reed Shop, Inc. ....	
Gowing, Frederick H. ....	456	★ Rich & Fisher, Inc. ....	
Stevenson, R. L. ....	454	Rookwood Pottery .....	
Ye Plan Shoppe .....	457	St. Dennis Bazaar .....	
<b>Houses-Sectional</b>		Sarti, P. ....	
★ Hodgson Co., E. F. ....	543	★ School of Horticulture for Women ..	
<b>Incinerators</b>		★ Silverstone, Inc., Adolph .....	
★ Kerner Incinerator Co. ....	462	Somerset Shops .....	
<b>Interior Decoration</b>		★ Sudbury Brass-Crafters .....	
Jackson Co., Wm. H. ....	444, 445	Summers & Son, H. ....	
		★ Teller's Colonial Hardware .....	
		★ Three New Yorkers .....	
		Treasure Chest .....	
		★ Troy Nickel Works .....	
		★ Valentine & Co., H. C. ....	
		★ Vaughan Pewter .....	
		★ White School of Photography, Clara ..	
		★ Wiltbank, Mrs. ....	
		★ Winthrop Furniture Co. ....	
		★ Wohler, A. E. ....	
		★ Wood-Art Co. ....	
		Yamanaka & Co. ....	
		★ Ye Iron Shoppe .....	
		Ye Plan Shoppe .....	





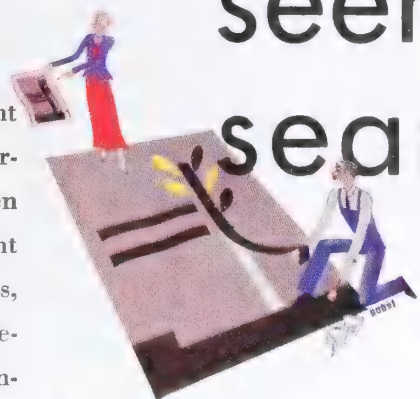
mermann Studios. Carpet furnished by F. Schumacher & Company

*This is the dining-room of a beautiful home in Fieldston, New York City. Individualism is the dominant note. Our actual color photograph, unretouched, shows how the Collins & Aikman Carpet has been designed to focus attention upon the center of the room, with the table itself as a centerpiece. With Collins & Aikman Carpet, you start with an idea—and work it out to suit your tastes.*

## MEAN I CAN HAVE MY CARPETS DESIGNED ORDER? . . . AND

# seemingly seamless"

ie announcement  
s & Aikman Car-  
e who have seen  
ding department  
nd at decorators,  
n quick to appre-  
startling advan-



offers: An apparently unbroken  
-a broadloom effect—selling at  
of ordinary narrow-width carpet  
shed seams. This, in itself, estab-  
new standard of comparison.  
Another feature, of special interest  
with an eye for decorative values,  
opportunity to choose individual  
ndings and designs—and have  
de up in Collins & Aikman Car-  
out special weaving. Most people,

of course, are leaving this  
sort of thing to their decora-  
tors. But the fact remains—

you can now, for the first time, design  
your own carpets, if you are so minded.

The revolutionary feature of Collins & Aikman Carpet is the manner of joining the 54-inch widths, to give a one-piece effect. The unique resilient back locks the pile-fibres firmly, and allows the carpet,

when cut, to form its own selvage. Widths are joined by pushing edges together and applying a tough web of strapping to the back. The thick pile meshes at the place of joining . . . the finished carpet is *seemingly seamless!*

Because of this construction, any number of colors may be used, for borders and inlaid designs. Patterns are limited only by your imagination, or that of your decorative adviser. With this idea you have chances for individual expression in your carpets never possible before. When you write for our illustrated booklet, enclose ten cents, and address Collins & Aikman Corporation, 25 Madison Ave., New York.

©1931

**COLLINS & AIKMAN CARPET**  
SOLD BY LEADING STORES AND INTERIOR DECORATORS



# Sunshine *mellows* Heat Purifies

LUCKIES are always  
kind to your throat

The advice of your physician is: Keep out of doors, in open air, breathe deeply; take plenty of exercise in the sunshine, and have a periodic check on the health of your body.

Everyone knows that sunshine mellows — that's why the "TOASTING" process includes the use of the Ultra Violet Rays. LUCKY STRIKE — made of the finest tobaccos — the Cream of the Crop — THEN — "IT'S TOASTED" — an extra, secret heating process. Harsh irritants present in all raw tobaccos are expelled by "TOASTING." These irritants are sold to others. They are not present in your LUCKY STRIKE. No wonder LUCKIES are always kind to your throat.

## "It's toasted"

Your Throat Protection — against irritation — against cough



TUNE IN  
The Lucky Strike  
Dance Orchestra,  
every Tuesday,  
Thursday and Saturday  
evening on  
N.B.C. network

© 1931, The American Tobacco Co., Inc.



d Rope  
inder  
d Bros. Inc.  
Makers  
ton, Calif.  
AN. 21, 1908







# House Beautiful



SUMMER HOME & FURNISHING • STUDENT PRIZE COVER 35 CEN







# SO BRIDES WHO WANT TO SAVE MONEY ON THEIR STERLING SILVER

have probably taken advantage of price cuts on many personal purchases during the past year. If experience has been like our own you have made some "good buys" and some disappointing. We believe that we can help you to avoid disappointment, and get full value in buying your silver, by giving you the facts of a rather confusing situation—regardless of whether you choose Sterling or some other. We speak as one of the largest silversmiths, with craft traditions dating back to the Moultons of 1690. -- All Sterling Silver patterns fall into three general groups today:

## GROUP 1

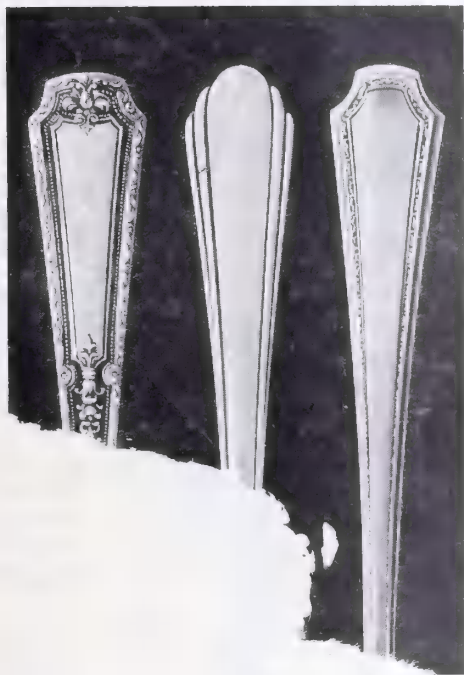
patterns are offered at very low prices. You may have perhaps \$15 a set. Don't buy these "bargains" without extreme care! Is the silver worthy? Ask yourself: Must I save to the last penny? Will I lose more in the long run than I gain in cash? Is the artistry ever on the level of the table?"



DOROTHY MANN

## GROUP 2

In this group are the really "good buys" in Sterling. Substantial price reductions to 1916 pre-war levels have been made. You can save money, yet have a wide choice of the best designs. Here are all the most popular and important Sterling patterns made by ourselves and by other members of the Sterling Silversmiths' Guild of America. They are worthy examples of the silversmith's art. Reliable jewelers have them now at greatly reduced prices.



## GROUP 3

These Sterling patterns are a select few which have never sold on the basis of price. Yet even here you will find proportionate price reductions. The designs represent the peak of Sterling craftsmanship. They are in heavy weights. Some are hand-chased. The very nature of their design makes them exclusive. They are sold by only a few jewelers, bought only by discriminating brides who value their Sterling as a permanent art possession.



VIRGINIA LEE D'ORLEANS CHASED DIANA



Emily Post can help you plan! In this fascinating little booklet, the famous author of "Etiquette, the Blue Book of Social Usage" gives helpful advice about wedding planning and wedding etiquette, and tells you how to choose your silver. Send for it today!

## GROUP 1

the de  
ern at th  
owle offers the De  
s. Its motif harmonizes  
teenth Century Colo-  
Modern Colonial interiors.

this  
tune ti

## GROUP 3—TOWLE

These rich and exclusive patterns in homes rests more than ever upon of their craftsmanship, and the and handwork of their design. have been reduced in price.

The Towle Silversmiths, Dept. M-6, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City and State \_\_\_\_\_  
My jeweler is \_\_\_\_\_

ving  
to its  
hawk  
Offices,

OWLE  
STERLING SILVER EXCLUSIVELY





# Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THE English 'breakfast-as-you-please' method, with its appetizing dishes on the side table kept hot for late comers, has always appealed to me. But even on an ordinary American eat-and-run breakfast table this English 'toast crisper' (Figure 1) has its place. Ordinarily we must choose between crisp cold toast or limp hot toast, but the alcohol lamp beneath this rack heats the thin stone above and keeps the toast both hot and crisp. Or you may lift off the rack and use the flat stone surface for keeping a coffeepot or plate piping hot. It is made of very solid English plate with ebony handles and may be had in an oval shape or in the oblong shape illustrated. As shown it measures 6" to the top of the rack, the hot stone measuring 3" x 4". Price, \$20.00, which includes packing and shipping charges. — A. SCHMIDT & SON, 567 Boylston Street, Boston.



Fig. 1

NOTHING is so smart and practical for the table in the simple country house as pottery, and the tea set shown in Figure 2, I think, is a real find, for it is charmingly decorative in color and line, is



Fig. 2

heavy enough to withstand daily use, and is very inexpensive — three excellent reasons to recommend it. The set consists of six plates, 8½" in diameter; six cups and saucers; a teapot, 5" high, and a cream pitcher and sugar bowl. It may be ordered in any of three colors, — a soft green, lavender, or mulberry, — and the set, complete, costs but \$10.00, postpaid. — IRIS CABIN SHOP, Marietta, Ohio.

JUST the right electric light fixture for just the right place is not always easy to find, and I am showing you this fan-shaped sconce in Figure 3 because it seems to me one which could effectively be used in a great variety of settings. It is in harmony with either old-fashioned or modern backgrounds,

and is not only of charming design, but of excellent workmanship. It is made of the finest pewter and has a very lovely rubbed finish. It measures 8⅞" x 5⅛" and is electrified, ready to install. The price is \$9.50, express charges collect. A catalogue of handmade lighting fixtures suitable for town or country use will be sent on request. — INDUSTRIAL ARTS SHOP, 65 Beacon Street, Boston.



Fig. 3

IN a world which seems full to the brim of cigarette boxes of every type and description, there are n't very many that really shriek to be purchased and taken home. So when I saw the cigarette box and match box in Figure 4, I felt that here was something new and different, and very smart in material and color scheme. The boxes are covered in fabrikoid to simulate brown and white straw, and are bound in brown fabrikoid. The cigarette box has two compartments inside

for cigarettes, and four covered match boxes, all very convenient and compact. The box is 7¼" long, 6¼" wide, and 3" deep.

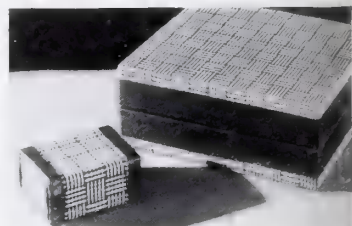


Fig. 4

The extra match box, covered in the same material, is part of the set, which, complete, costs \$15.00, postpaid. — BERGDORF & GOODMAN COMPANY, 754 Fifth Avenue, N. Y. C.

EVERYONE who is familiar with the large Italian green glass wine jars which have been so popular



Fig. 5





*An interior in a Black Rock, Conn., residence, done by John F. Fay of Bridgeport. The floor covering is Mohawk Chenille.*

## CHENILLE • • FOR TASTEFUL INDIVIDUALITY

*luxury and quiet expressiveness of Chenille is appropriate for every period and every style of interior.*

HERE is no woven floor covering anywhere with quite the capacity of Chenille to express —and tastefully—the individuality of any home. No matter what the decorative scheme, Chenille can “mirror” it—as, for example, in this dining room, shown above. Here the mood is definitely Adam, with a mingling of Chippendale and Queen Anne; yet the Mohawk bordered Chenille carpeting makes a perfect adaptation, entirely in the spirit of the room.

As is the case, first of all, because the color and design possibilities of Mohawk Chenille are virtually without limit. Any decorative theme, for example, can be copied in this lustrous

fabric, with the result that the finished carpeting seems part and parcel of the room scheme. It is, in short, the only woven floor covering that is actually “custom-built.”

Added to this design advantage are the other features of Mohawk Chenille, notably the fact that it can be woven in any shape for room outlines, however irregular—around hearths, stairway approaches, into bays, all without cutting or patching, and with an uninterrupted bordering. Moreover, the extreme width—30 feet—to which Mohawk Chenille can be woven makes possible an unmarred expanse of carpet beauty—*sans* seams.

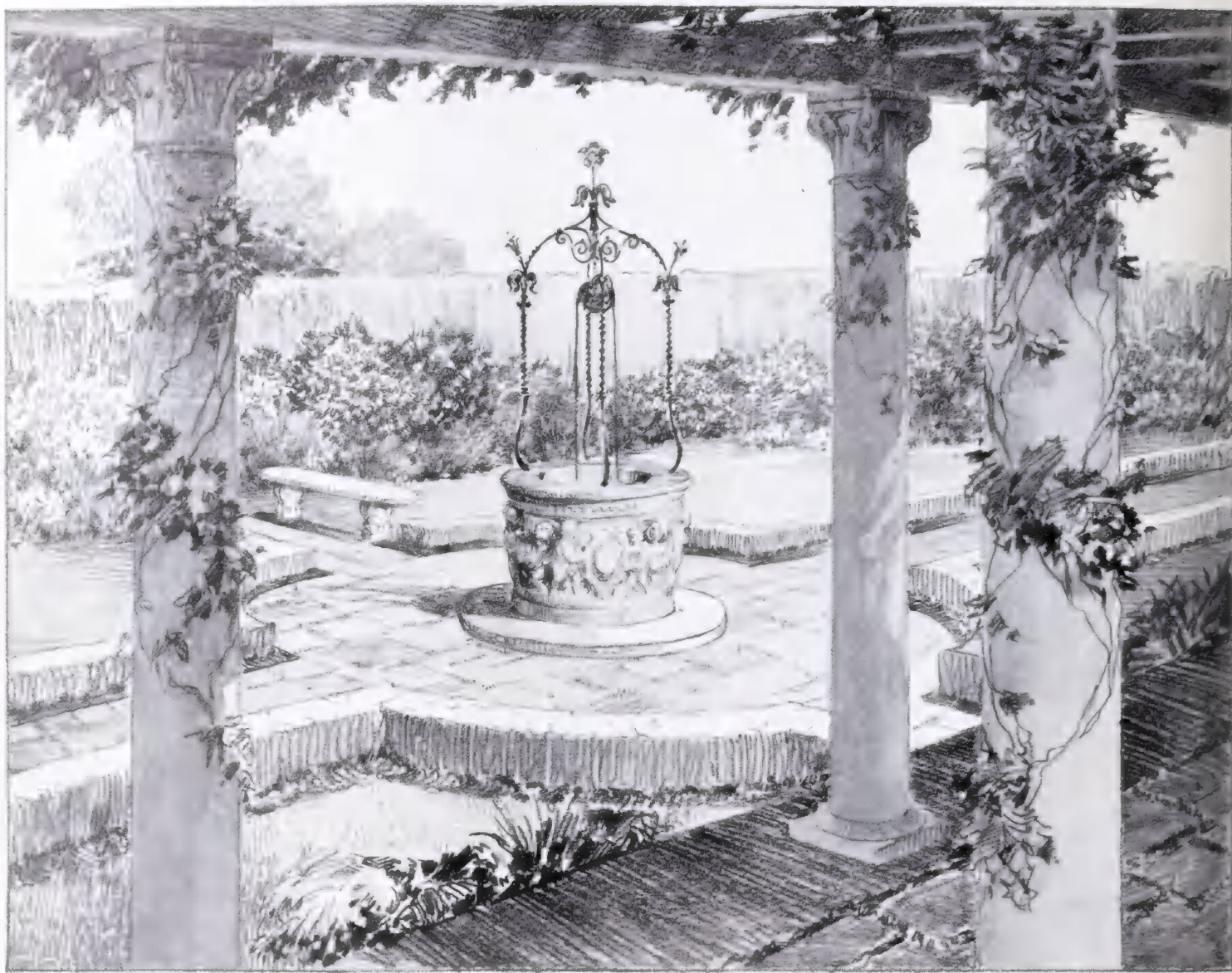
The color possibilities of Mohawk Chenille are as endless as is its design

range. Mohawk’s skilled colorists can match any desired tone or shade. Even the depth of pile is at the discretion of the customer or his decorator.

The Mohawk Carpet Mills maintains experts who are prepared to collaborate with your decorator or furniture dealer. Wherever special designs are desired or special colors are to be matched, these experts will submit sketches and color samples—through the decorator of your choice. Whether you are carpeting a town home or country place, you will do well not to overlook the possibilities of this luxury weave in giving quiet and harmonious expression to its personality. Address the Mohawk Carpet Mills, General Sales Offices, 295 Fifth Avenue, New York.



Do you seek the charm and distinction



Do you seek a key to that combination of livableness and loveliness which can make even a formal garden seem charmingly simple and natural? ~ Then, think of *your* garden as a vast outdoor room in which Nature provides the decorative background and Man, perforce, supplies the furnishings. ~ Carpets of greensward . . . tapestries of verdure . . . a ceiling vaulted to the heavens . . . Here is a setting, infinitely old, yet always new . . . an ever-changing scene of many moods and mysteries. ~ Dare

we tamper with this beauty? Can we add man-made furniture and ornaments to this masterpiece without spoiling its *natural* charm? ~ You'll find the answer in these many beautiful garden pieces imported from Old World sources by the Wm. H. Jackson Company. ~ Fountains, Well-Heads, Columns, Sun-Dials and other fine examples of Garden Furniture and Ornamentation from living stone by artists whose love of classic beauty has been handed down from generation to generation.

WM. H. JACKSON

2 West 47th Street, New York City

en

ESTABLISHED IN 1827



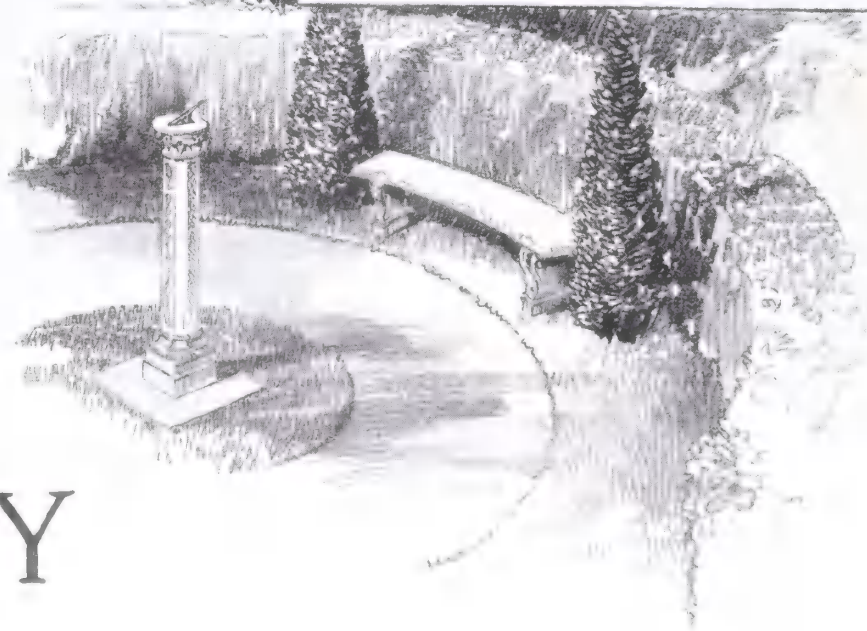
# old-world pieces for your garden?

Then let the Wm. H. Jackson Company—purveyors to America's garden-loving families for over a century—serve you direct or through their representatives.

ed by long association with the finest examples of European gar-  
rt and the study and development of many of America's most  
us gardens, the Wm. H. Jackson Company offers you Old-  
d Garden Furniture and Ornaments of unusual interest and  
y; and helpful counsel in the choice and grouping of these pieces.  
his reliable and comprehensive service, which has brought to  
ca some of the finest examples of Stone and Marble Garden  
ure and which, each year, provides a selection of important pieces  
Italy, France and England—is available to you either through the  
on Galleries in New York and Chicago or through Jackson's  
ive Representatives in other cities. ~ Other Jackson products  
able through these same sources include: rare Antique Marble  
tone Mantels; reproductions of fine Period Mantels in Marble and  
tan Stone; and beautifully designed Fireplace Accessories, Lamps,  
rs, Smoking Stands and Book Ends in Bronze and other metals. ~  
ouse in America offers such *complete* facilities for beautifying your  
with objects of art and utility. ~ And no House presents such  
eachable values in both its manufactured and imported products.

## Exclusive Representatives of the Wm. H. Jackson Company

Baltimore  
J. G. VALIANT COMPANY  
~  
Boston  
PETTINGELL-ANDREWS COMPANY  
~  
Cincinnati  
THE A. B. CLOSSON JR. COMPANY  
~  
Cleveland  
THE STERLING & WELCH COMPANY  
~  
Dayton  
THE A. B. CLOSSON JR. COMPANY  
~  
Denver  
DENVER DRY GOODS COMPANY  
~  
Detroit  
THE MARTIN-GIBSON COMPANY  
~  
Philadelphia  
J. G. VALIANT COMPANY  
~  
Pittsburgh  
BEAUX ARTS  
~  
Providence  
TILDEN-THURBER COMPANY  
~  
St. Louis  
SCRUGGS-VANDERVOORT-BARNEY  
~  
Washington  
J. G. VALIANT COMPANY



# COMPANY

18 No. Michigan Avenue, Chicago

OVER A HUNDRED YEARS OF SERVICE ❖



# Window Shopping



## ROOKWOOD

This artist-signed individual piece is one of many of this type to be had at the following exclusive representatives:

Tiffany and Co., Jewelers, New York City; B. Altman and Co., New York City; Frederick Looser and Co., Inc., Brooklyn; Strawbridge and Clothier, Philadelphia; Marshall Field and Co., Chicago. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

**ROOKWOOD POTTERY**  
CINCINNATI



## PORCH TRAY

This metal tray 13 1/4" x 16 1/4" in rust or green decorated with hand painted gold laurels and slightly antiqued, will be found useful for serving sandwiches or will hold eight glasses.

\$3.25 Postpaid

**THE HANDWORK SHOP**  
Women's Educational and Industrial Union  
264 Boylston Street  
Boston Massachusetts



**BUBBLE BOWL**  
Of Clear Glass  
On Wrought Iron Stand  
For Flowers or Ivy  
Bowl 27" circumference  
8" high  
Stand 28" high  
Bowl \$10 Stand \$5  
(Expressage Collect)

**ALICE H. MARKS**  
19 East 52nd Street New York



**Danbury Bags**  
Easy striped material. Convenient for knitting, fancy work, mending, shopping. Prices: 10 inch \$2.50, 12 inch \$3.00, 14 inch \$3.50, 16 inch \$4.00. Large 18 inch \$5.00. Made in U.S.A.  
**Mrs. HOWARD BIXBY**  
Danbury Wisconsin

during the last few years for flower vases or for purely decorative purposes must have wished as I have, that table glass could be made of the same lovely stuff. And now here it is, from Empoli in Italy, where the glass jars come from, and with the same color, which is like deep-sea water near cliffs. Nothing could be cooler or more inviting for the summer table than the pieces shown in Figure 5—a pitcher of attractive shape, with two water goblets. The pitcher, 9" high, costs \$4.75, the water goblets \$8.25 the dozen. Sherbet glasses, finger bowls, and small plates may be ordered in the same glass, too. All prices are postpaid. — THE LITTLE GALLERY, 29 West 56th Street, N. Y. C.

OH, for a bridge-table cover which might be quickly wiped and dried, sighs the hostess, when the guest

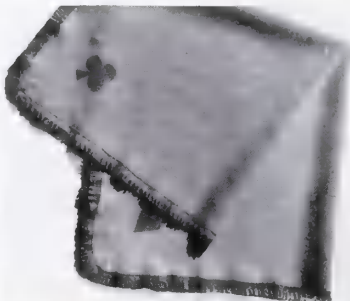


Fig. 6

who has made a grand slam upsets his glass in the excitement of the moment. Well, here it is (Figure 6), a cover made of rubber in a durable weight, in gay colors — bright red with decorations and pleated edge in black, or it may be had in green with black, yellow

with black, or rose with green. It stretches tightly over the table, making a smooth surface for the cards, and slips snugly into place over each corner. It is an ideal cover, too, for the bridge table on the porch or terrace; it fits the regulation bridge table and costs \$1.00, postpaid. — PARKER STEARNS COMPANY, 300 Sheffield Avenue, East New York, New York.



Fig. 7

CHINA for the summer house which is both attractive and moderately priced is something for which we all search frantically at one time or another, and the pieces shown in Figure 7 are part of a set I have just tracked down which seems to fulfill both these requirements. Its pattern somewhat resembles the always popular 'Tree of Life' design, with coloring also of Persian character, which combines yellow, blues, and greens, with a dominant reddish note in the larger flowers. The salad or breakfast plate shown is 7" square and costs \$8.50 a dozen, or \$6.50 in round shape, and the teacups and saucers are \$9.00 a dozen. A com-

## OBJECTS OF ART CURIOS—FURNISHING



The vogue for white in furnishings extends to lamps. Here is a lovely one of creamy white crackle pottery mounted on black teakwood with hand tailored ecru taffeta shade. Lamp complete, \$40. Height 21 1/2 inches.

**YAMANAKA & CO.**  
680 FIFTH AVENUE NEW YORK  
CHICAGO WASHINGTON BOSTON

## delicately tinted miniature



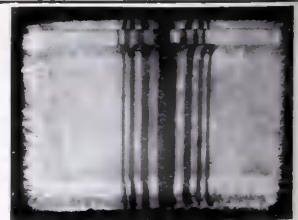
a breath of the past, these dainty miniatures painted on ivory and framed in yellowed ivory piano keys! they are particularly in demand for victorian rooms. 6.00, 9.50, 4.75 each

at fine shops or direct

have you our catalog



**pitt petri, import**  
incorporated  
378 delaware ave., buffalo, n



## LUNCHEON SET

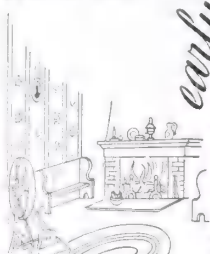
Expertly hand-woven, with cream background, gaily striped in blue and yellow—or green, yellow. Runner 18" x 36"—6 doilies 12" x 12". Special Price, \$7.85. Six napkins to match \$6.25. Postpaid.

Made by the Blind of  
**THE BLIND HANDICRAFT**  
39 Newbury Street, Boston



**The ST. DEN BAZAAR**  
8512 Sunset Boulevard  
Hollywood Calif.  
Highest Quality Chinese—Extremely Comfortable  
Delivered anywhere \$8.00  
in the U. S. A. for...  
Express Charges Paid  
Satisfaction Guaranteed

Send for our NEW 16 x 20 portfolio showing 100 specimens of our authentic Early American, Colonial and Federal Wallpapers, approved by leading decorative authorities. Included are some of the latest discoveries. Wide choice of designs that will add character and distinction to every type of room and home, modern as well as colonial. Sun-tested and guaranteed. This elaborate portfolio contains 100 actual papers in their exact colors, and may be borrowed for a deposit of \$2 which will be refunded upon return. The papers range from 75c to \$2.50 per roll.



**early American WALLPAPERS**

**A.H. JACOBS COMPANY**  
117 West 33rd St. Phone PENNSYLVANIA 6-7151 New York City



The greatest achievement in the  
history of sterling silver . . .

# "PALLADIANT"

(TRADE MARK)

## GIVES INTERNATIONAL STERLING LASTING PROTECTION AGAINST TARNISH

"PALLADIANT". Here, in one word, is news that will free thousands of women from the old, old task of silver-polishing! For Palladiant is a remarkable new process which assures *lasting protection against silver tarnish.*

By the Palladiant process, International Sterling is given a protective finish of a platinum metal—*more precious than gold—a metal that will not tarnish!* With ordinary care, Palladiant will keep International Sterling lovely through the years—its lustre unmarred by tarnish.

Palladiant is the latest and greatest achievement of the International Silver Company—largest manufacturers of silverware in the world and creators of the only new idea in silverware design in centuries, *the new Viande knife and fork.* The Palladiant finish may be seen at your jeweler's, and may be had in the five lovely International Sterling patterns shown here—Minuet, Wedgwood, Fontaine, Orchid, and Pine Tree—and in all International Sterling hollowware and toiletware. Consult your jeweler to-day.



Think of having sterling silver hollowware free from tarnish! This graceful Minuet coffeeservice, Minuet bon bon dish, and the cigarette box are available in the new Palladiant finish which does away with rubbing and polishing. Only the occasional washing that you give glass or china, is required.

IMPORTANT!—Due to the low price of silver bullion, reduced prices have been placed, for the time being, on International Sterling flatware—in the five lovely patterns shown here. A slight additional charge is made for the Palladiant finish, as the process is a costly one. Your jeweler can give you detailed information.

**Send for the new Palladiant booklet—FREE!**

FINE ARTS DIVISION, International Silver Company, Wallingford, Conn.

H. 6-31

- ☐ Check the offer you prefer  
Please send me your free booklet which describes the Palladiant finish in full.
- ☐ Please send me your free booklet, as above, and Lady Mendl's (Elsie de Wolfe) helpful book—"Correct Table Silver—Its Choice and Use", for which I enclose 25c.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Print name and address—plainly)







*Residence of Bruce B. Williams, Woodstock—Kenilworth, Ill. Architects—Armstrong, Furst & Tilton. Pyramid Stucco used.*

# *There is permanent beauty in*

## **P O R T L A N D   C E M E N T   S T U C C O**

Homes like this reveal the enduring beauty of stucco made with Medusa Waterproofed White Portland Cement. Portland Cement Stucco is the one building material that lends itself to any style of architecture. It is unlimited in surface texture treatments. Supreme in its glowing whiteness, Medusa Waterproofed White Portland Cement Stucco excels as a medium for light tints or rich colors. The beauty of this stucco gains permanence through the "Waterproofing" in the Medusa Waterproofed White Portland Cement, which makes the surface impervious to moisture. When planning the new home, send for a complimentary copy of "Portland Cement Stucco with Medusa Waterproofed White Portland Cement." ♦ ♦ Literature on other Medusa Portland Cement products may be had upon request.

MEDUSA PORTLAND CEMENT COMPANY, 1002 Engineers Building, Dept. D, Cleveland, Ohio

*Manufacturer of Medusa Gray Portland Cement (Plain and Waterproofed); Medusa Waterproofing (Powder or Paste); Medusa White Portland Cement (Plain and Waterproofed); Medusa Portland Cement Paint, and Medusa-Mix, the Masonry Cement.*



**SUCCESSFUL FOR 21 YEARS**

# **MEDUSA**

**WATERPROOFED  
WHITE PORTLAND  
CEMENT**



# Window Shopping



**Adorable Colonial  
Candlestick of Carr Craft  
Pewter**  
Only \$7.50

Everyone exclaim with pleasure at a gift as this beautiful Colonial. Everyone is attracted by its full frosted glass shade, its soft glowing prism pendants, its soft pewter base. A quaint and charming ornament for any room in your house. 10" high—finely executed in excellent taste—no inexpensive. Ask for No. 3296 or favorite shop or send check money order direct to

CARR & COMPANY, INC.  
H-6, West Somerville, Mass.

**Carr Craft ★**  
S OF CHARACTER IN METAL

## Every Home Lover Should own this Book

Brief, authentic, read history of furniture styles will acquaint the with the origin, and decorative and details found in day furniture. absorbing story touch on the social, political and religious of many countries, the lives and of the master designers and their Contains 154 pages, 30 chapters with and chronology. Fully illustrated. bound and printed. A choice ready reference for the designer, for, and student. Highly endorsed. Price barely covers production

**\$1.00  
POSTPAID**

**TURKEY FURNITURE CO.**  
Logan St., Grand Rapids, Mich.

## ADOR HOOKED RUGS

May only, all standard size rugs 10" in northern pictorial designs (polarizing geese, dogteams, etc.) and geometric floral patterns reduced from \$16.00 0.

que opportunity to secure these hand-hooked rugs at less than cost.

**PELL LABRADOR INDUSTRIES**  
Madison Avenue, New York City  
Philadelphia Shop:  
1 Locust Street, Philadelphia, Pa.  
Illustrated catalogue sent on request

plete service may be obtained in this pattern, and other prices will be sent upon request. Prices given include express charges. — HARLOW H. HALLIDAY, 61 Charles Street, Boston.

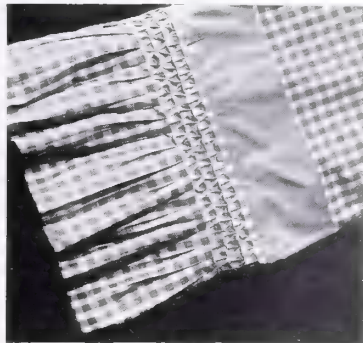


Fig. 8

YOU will be delighted, I think, with the bedspread a portion of which is shown in Figure 8. It is made of a fine-quality gingham, checked in butter yellow and white, with a fold of gingham in matching yellow, and, instead of the ruffle being pleated, smocking is used—a new and very attractive note, I think. The spread may be ordered in other colored checks to fit in with any color scheme you have in mind, in plaid, or in solid colors. In ordering, please give the measurements of your bed, and if you want the ruffle wider than 18", this should be specified, as there is an added charge of \$1.50 for extra material. The spreads for a single bed cost \$12.00, postage collect; for a double bed the cost is \$15.00, collect. — HANDMADE COUNTERPANE GUILD, Box 295, Rutherfordton, North Carolina.



THE HINDUSTAN

A town house perhaps, with its limit of light and vista, would find an added spaciousness in using the scenic wall paper THE HINDUSTAN by Zuber & Cie, Alsace. Vivid East India scenes in continuous panorama provide the most austere room with decorative warmth.

Illustrations upon request. Can be ordered through your local Decorative Art Shop.

**A. L. DIAMENT & CO.**

Importers, Jobbers and Retailers of Decorative Art

101 & 119 Park Ave., New York

1515 Walnut St., Philadelphia

Sole American and Canadian Agents for ZUBER & CIE, Alsace and TULLY LOMAX, PARIS

IN telling you about the little Victorian ladies in Figure 9 I must begin by saying that I only wish you could see them. The photograph gives little idea of the lovely colors in their costumes and the delightful detail of their tiny accessories. They are made of prosaic pipe cleaners, although it is hard to believe; and their gowns are made of tarlatan in delicious pastel colors, and laces. Just look at the tiny reticule which one carries, and the bouquet of flowers in another's hands. They are charming to use as place-card holders, or to send, bearing one's card, with messages of congratulation or



Fig. 9

with flowers. Each is 7" high, and costs \$2.20, postpaid. — FRANCES R. WELLENS, 648 Madison Avenue, N. Y. C.

MAGAZINE racks which stand on the floor are like the little girl with the curl down the middle of her forehead—when they're good, they're very, very good, and when

## BEAUTY AND GRACE

walk hand in hand on the French chintz THE AVIGNON by Paul Dumas, Paris. On lovely backgrounds of bisque, Du Barry, lapis, tete-de-negre, and seafoam, giant English pinks nod on graceful stems in harmony with the rather formal setting.

Price \$1.65 a yard

## A FORMAL SCHEME

for those delighting in the little elegancies is achieved through THE TUILERIES bedroom suite. Ravishing low post beds, unusual dressing table and companion piece in green, ivory or blue painted cracked finish declare the Directorate influence, with carved bands of dull gold.



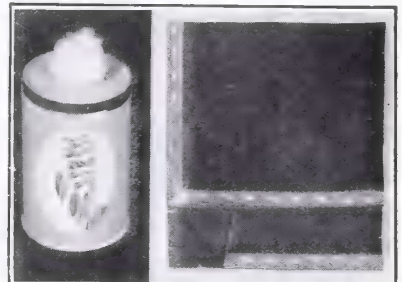
## TO INVITE REPOSE

This group graciously promises quiet ease. It is typical of the charming pieces you will find in our shop. Faithful reproductions beautifully finished—chairs, sofas and footstools upholstered for comfort and covered to suit your pleasure await your selection at reasonable prices.

**FLORA MacDONALD, INC.**

Eleanor Frazer

INTERIOR DECORATIONS AND FURNISHINGS  
39 Newbury Street Boston



## FOR THE HOUSE BEAUTIFUL

Good looking and convenient is this tall cotton box for the bathroom or nursery. Available in rose, pink, blue, green, lavender or yellow and is decorated with an attractive flower print. . . . . \$1.25

A cover to grace the bridge table of rich black sateen trimmed with wide gold braid or made to your order in the standard size of any color linen trimmed with harmonious braid. . . \$4.75

## NEW YORK EXCHANGE FOR WOMAN'S WORK

541 Madison Avenue New York

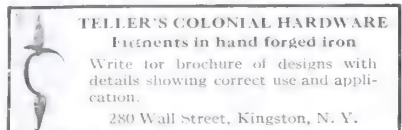


## Early Maple Bed

Special Sale price for June \$44.00

**MRS. FRANKLIN D. ROOSEVELT**  
331 Madison Avenue New York City

Fine Handmade Reproductions  
(Send for catalog)



## TELLER'S COLONIAL HARDWARE

Furnishings in hand forged iron

Write for brochure of designs with details showing correct use and application.

280 Wall Street, Kingston, N. Y.



# Window Shopping

## A Valentine Reproduction



### Queen Anne Coffee Table

Period 1720. Built of highest grade Virginia Walnut. Cabriole legs. Top is molded around, forming tray effect. Size: Top, 17 x 23 in., height over all, 18 in.

No. 527—Price \$25.00

Portfolio of 250 True Reproductions sent postpaid for \$2.00

**H.C. Valentine & Co.**  
—Antiques—

207-209 EAST FRANKLIN STREET  
Richmond, Va.

they're bad, they're horrid, for they tip over in an annoying manner. The rack shown in Figure 10 will play no such tricks, for it is made of solid brass, it stands solidly on four claw feet, and has three capacious compartments and a convenient movable handle. It

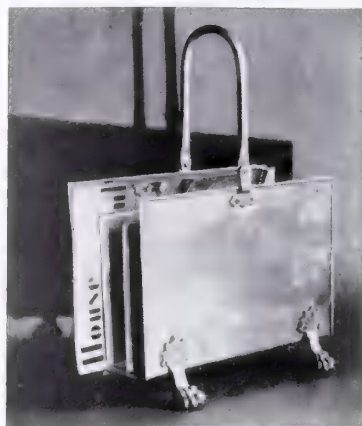


Fig. 10

would add an attractive note to any living-room or library. It is 10 3/4" high, with the handle down, 13" wide, and costs \$7.50, express collect. — B. PALESCHUCK, 22 Allen Street, N. Y. C.

WHICH one of us who loves her household gods has n't longed at some time for some blue-figured Chelsea china (Figure 11), or 'Grandmother ware' as it is often called? One of the oldest types of English china, it remains one of the most beautiful, and in a famous china shop I found a most faithful reproduction at surprisingly low cost, which I am sure will delight you as it did me. The creamy china is decorated with little soft French-blue flowers, and although I selected, to photograph, a tea set, the same china may be had in complete dinner service as well. The teapot costs \$2.75, the hot-water jug \$2.00, the creamer \$1.25, the sugar bowl \$1.50, the cups and saucers \$8.50 the dozen, and the tea plates \$6.50 a dozen, all collect. — WM. H. PLUMMER & COMPANY, 7 East 35th Street, N. Y. C.



Fig. 11

AS a permanent corner or end table, or one which can be folded flat against the wall if used only occasionally, the little tip-top table in Figure 12 is quite invaluable. It is, as you can see, of unusually graceful design and is also extremely well made. It comes in maple

## HANDWROUGHT LANTERN SCONCE



Charming old-fashioned lantern sconces, as the one illustrated above, help immeasurably in creating a satisfying Colonial interior.

This particular sconce is a reproduction of an original pattern that recalls all the old England cheer and influence found in the taverns and homes of that early date.

Available in pewter, brass, copper or iron, assuring the purchaser an extensive range of metals capable of supplying the one adapted to his decorative purpose.

Supplied either with or without electric attachments at moderate prices. Send for illustrated catalogue.

## INDUSTRIAL ARTS

Display Rooms at 65 Beacon St. at Ch...  
39P No. Bennet Street Boston, M...

## Early American English and Colonial Wallpapers

SEND for our 1931 sample book containing 150 numbers of authentic copies of early and historical papers assembled by the firm carrying the largest variety of this class of papers in the country. Every paper and color is sunfast.

Books sent prepaid for \$2.00

Your money refunded on return of book whether you make a purchase or not. If you wish to keep the book, send an additional dollar, which is much less than the cost of the book to us.

Address enquiries to Dept. 116

**The J. W. GERRY CO.**  
63 Franklin St., Boston, Mass.  
Established in 1884

## KNOCKER

In true Old English sign, rustproofed in Flemish finish.

\$6.25 postpaid



Other Knockers in authentic Colonial, Spanish, Italian and English patterns. Prices from \$1 to \$17.50.

Mail Boxes & Foot Scrapers all fashioned by mastercraftsmen

Free Descriptive Folder

**THE LONGFELLOW FORGE**  
61 Overbrook Road  
Wilkinsburg, Penna.

## Garden Furniture

Pompeian Stone

Lead

Terra Cotta

Marble

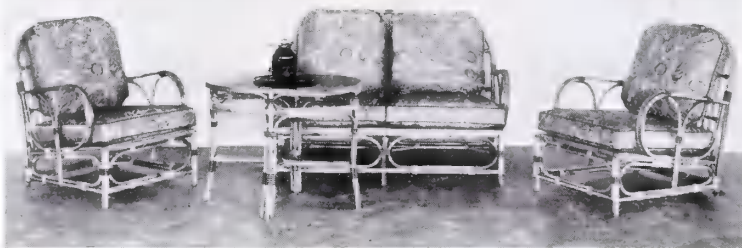
Illustrated Catalog Sent for 10c

**The ERKINS STUDIOS**



Bronze Statue 21" high \$125.

252 Lexington Ave., at 35th St., New York



## Genuine Reed and Rattan Furniture

We are constantly furnishing Prominent Homes, Hotels, Clubs, and Yachts with the Most Distinctive Reed and Rattan Furniture.

WEATHERPROOF FURNITURE FOR THE OUTDOORS

New Catalogue of Reed Furniture sent for 25c

Specialists in Sun-Parlor Furnishings

**The REED SHOP, Inc.**

117 EAST 57th STREET, NEW YORK

Imported Decorative Fabrics

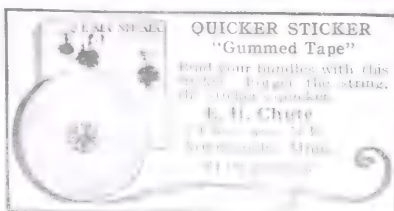
## Stem-o

Creates beautiful bouquets

by holding flowers at any height. Adjustable to add from 8" to 15" to stems. Braces short or pulpy stems. Jade green, rustproof. At leading shops or 1 doz. in jade green box for gift or bridge prize. \$1.35.

With Stem-o We prepay postage.

**Stem-o Mfg. Co.** 426 W. 22nd St. New York, N.Y.



## QUICKER STICKER "Gummed Tape"

Send your bundles with this tape to Post Office. The strong, self-adhesive gummed tape.

E. H. Chute

1111 Broadway, New York

## Signs Nature Studio

Weather-vanes - Chimney Ornaments

243 W. Biddle St. Baltimore, Md.



# "TO LOVE, HONOR, AND KEEP HER"

**IN COMFORT**

*(if it isn't too much trouble)*



It's easy for husbands in pleasant homes to take the comfort of their wives for granted.

Thousands of uncomplaining wives (and children) spend their days in uncomfortable houses that are chilly and damp in Spring-time—scorching hot in Summer—cold and drafty in Winter.

It's a simple and inexpensive matter to insure all-year-round comfort by protecting your house with Celotex. A few dollars worth of Celotex will, in most cases, do the job, and it will save hundreds of dollars in future fuel bills by stopping costly heat leakages—and guard the entire family from dangerous illnesses caused by cold, drafty rooms. In Summer it wards off the blistering heat of the sun—keeps every room in the house cool and pleasant.

## NEW COMFORT PLUS AN EXTRA ROOM

When shielding your house with Celotex you can also transform wasted attic (or basement) space into a lovely extra room, a protected playroom for children, a comfortable maid's room, a guest's room or cozy recreation room enjoyed by all the family. When you buy, sell, build or remodel, Celotex is important.

To insure the beauty of plastered walls and ceilings, there's Celotex Lath, the insulating plaster base. You know how disfiguring cracks and ugly lath marks can mar beautiful interiors. Celotex Lath, with its beveled, tight joints, minimizes these unfortunate mishaps.

Ask your lumber dealer, your builder or your architect for the complete story of Celotex insulation. They will advise you how to use it most effectively—whether you build a new home or remodel the one you are living in now.



**THIS LOVELY GUEST ROOM WAS BUILT FROM WASTED ATTIC SPACE  
(COST \$74.50 WORTH OF CELOTEX—PLUS LABOR)**

*By transforming your attic into a beautiful extra room with Celotex you insure all year 'round comfort in the home you now live in—shielding your house from both Summer heat and Winter cold—and saving hundreds of dollars in future fuel bills by stopping excessive waste of costly furnace heat. Your basement, garage, and sleeping porch can be quickly and inexpensively insulated with Celotex.*

Celotex Company, 919 N. Michigan Ave., Chicago,  
In Canada: Alexander Murray & Co., Ltd.,  
Member of the National Building Industries  
Sales distributors throughout the World.

**CELOTEX**  
BRAND  
INSULATING CANE BOARD

Celotex (Reg. U. S. Pat. Off.) is the trademark  
which indicates manufacture by The Celotex Company

Celotex Refrigerator Insulation has been adopted by more than 25 leading manufacturers of refrigerators. Insist that your new refrigerator has this latest improvement in cabinet construction. Then there is Acousti-Celotex, the acoustical tile that quiets disturbing noises. Write for complete information on either. Both are products of The Celotex Company.



# Window Shopping



## From the Land of the Matador

—came inspiration for this exquisite Copeland-Spode "Old Madrid" dinner ware. The coloring is the deep red of the Toreador's Sash. Carried in open stock.

Dinner Plates . . . \$21.00 doz.  
Tea Cups and Saucers . . . 21.50 "  
Dinner Set, 100 pieces . . . 145.00  
Dinner Set (for 6) 52 pieces . . . 85.00  
Breakfast Set, 48 pieces . . . 54.00

Mail orders receive prompt and careful attention

**RICH & FISHER, INC.**

14 East 48th Street  
Bet. Fifth and Madison Aves.  
New York, N. Y.

## PLANS

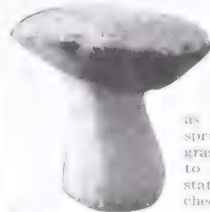


Call and examine plans, exteriors, estimates of 54 fine homes contained in Mr. Child's 2 books "Stucco Houses" \$10. "Colonial Houses" \$5. Examine these books and many color sketches of other delightful homes, without obligation.

**HENRY T. CHILD**

Registered Architect • Room 1207  
280 Madison Ave., at 40th St., New York

## A Toad Stool Garden Seat



of Composition Stone — 18 inches high — this toad stool seat looks as if it might have sprung up through the grass. Delivered prepaid to your nearest freight station. Cash or check with order. **\$12**

We have hundreds of things for house and garden. Write me about what you want and sketches will be sent.

**MALCOLM'S**

The House and Garden Store  
524-26 N. Charles St. Baltimore, Md.

rubbed to a nice finish, stands 27" high, and the oval top measures 27" x 15". This would make a most welcome gift for some really deserving June bride — or would



Fig. 12

charmingly fill a bare corner of your own living-room. The price is \$21.50, including crating and expressage. — WINTHROP FURNITURE COMPANY, 39 St. James Avenue, Boston.

I STOPPED the other day to look in the window of an attractive little new shop, and there I saw some charming flower-print pictures which had a rather unusual brilliancy and depth of color. Then I realized that they were not, strictly speaking, prints, and had no glass; so, very curious, I went inside to investigate. I discovered that they were Pyraglass panels, which are made by mounting an actual print on a five-ply piece of wood, covering with sheet mate-

rial, and welding together under very heavy heat and pressure (Figure 13). In this way a panel is produced which has much the same appearance as a framed picture, but which is more colorful, unbreakable, and may be washed — a factor which makes them particularly desirable for children's rooms. Photographs or snapshots may be treated by the same process. The panel shown is in natural flower colors on a black background; is 6 3/4" x 7 3/4", and costs \$2.00, postpaid.

—THE HOBBY SHOP, 4 West 43rd Street, N. Y. C.



Fig. 13

TAILOR-MADE bedspreads are now much in favor and I am sure you will like the one shown in Figure 14, which combines the best of workmanship and materials with a very moderate price. It is made of a new hand-loomed all-silk Shantung, with edges scalloped, and panels embroidered with a deeper shade of embroidery silk. The monogram is embroidered in the same silk and the long panels

Coffee in the living room

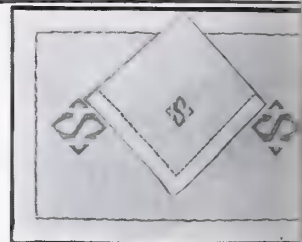


A solid maple tray, with scrolled gallery, 17" x 17". With hand-colored print, \$6.50. With print, \$5.50.

The tuckaway rack may hold lots of logs beside the tray. Solid maple, too, with stay chintz. Hand-rubbed in five finishes. 16 1/2 x 17 1/2. \$8.50.

**SOMERSET SHOP**

43 Water Street Fairfield, N. H.  
Boston Shop—144 Newbury Street



**NEW PASTEL COLORED LINEN LUNCHEON SET of Green, Peach or Yellow**

1 scarf \$6.50 set of 13 pieces  
6 place doilies  
6 napkins

Embroidering on 6 napkins, and two letter doilies, \$2.75 extra or, with three letter doilies, \$3.65 extra.

**WALPOLE BROTHERS, Inc.**

Specialists in Linen  
587 Boylston Street Boston, Mass.



**ANTIQUE REPRODUCTIONS**

This graceful pair of candlesticks is just what you've been looking for to complete your decorative scheme of your home, or that you're doing over. Send for our catalog illustrating our complete line of gift house and garden.

\$4.75 per pair 12 3/4 inches high  
Also a complete line of fire place equipment

**ALL METAL PRODUCTS CO.**  
77 Allen Street New York



**HAND MADE for Antique Furniture**

Exact replicas of our originals or you can have them made free. We make repair anything and match any color.

WM. BALL & SONS  
R. 6, West Chester, Pa.



**OKAME WOOD**

The newest and most interesting wall hanging

Not a printed wall paper — but made of the natural wood in various designs

**F. C. DAVIDGE & CO., LIMITED**

1 Wellington St. W. Toronto 2, Canada

Samples sent on request



**VAUGHAN PEWTER**

A QUALITY PRODUCT  
SEND TO VAUGHAN PEWTER FOR CATALOG

"Avoca" Handwoven Irish Woollen Personal Rugs. Blankets. Towels.  
"Iona" Celtic Silver Paper Knives. Crosses. Brooches.  
CAROL BROWN, Importer, 53 Grove Street, New York



# Window Shopping



## SILHOUETTES

Authentic reproductions of  
giant old profiles and frames  
the fitting accessories for  
any American interiors.

Illustrated is "Mrs. Waters" in  
a metal gilt frame, measuring  
4" x 3 5/8" outside. Price  
\$8.00.

Write for S-1 circular  
illustrating 50 Silhouettes

**FISTER BROTHERS**  
4 Park Sq., Boston, and Arlington, Mass.



## GLASS from MEXICO

A product that has not changed with the  
times and fashioned today as it has been  
in colonial days, this lovely glass may  
be in blue, green or amethyst with a  
variety of old designs to choose from.

Above is the pedestal pitcher with  
a price tag at seven fifty.

Write for our illustrated Catalog

**THE OLD MEXICO SHOP**  
New Mexico



## Fire-Side Bench

Special price for June — \$18.00

Walnut, Mahogany or Maple  
10 1/2" x 28"

**M. FRANKLIN D. ROOSEVELT**  
111 Madison Avenue New York City  
Handmade Reproductions  
(Send for catalog)

## ABLES the CLOSET SIZE

Specialists in  
Saving Equipment  
Home and travel

**PHILIP HALL**  
38 E. 49th St.  
New York



may, if desired, be of a contrasting  
color. In addition to their good  
looks they have the practical ad-  
vantages of keeping their shape and  
color after frequent launderings.  
You may choose between green,  
blue, orchid pink, yellow, beige,  
peach, or white, the single-  
bed size — 72" x 108" —  
costing \$11.50, and the  
double size — 86" x 108"



Fig. 14

— costing \$13.00. An eight-inch  
monogram as illustrated costs  
\$2.95 extra. In a shorter length,  
for use as blanket covers, the  
prices are \$10.75 and \$12.50, re-  
spectively. For only \$3.00 more  
apiece, the spreads and blanket  
covers may be had with 3 1/2" panels  
of lace insertion and 2 1/2" edging of  
lace. Prices include expressage. —  
**WALPOLE BROTHERS, INC.**, 587 Boyl-  
ston Street, Boston.

WHETHER you have a modern  
bathroom which is already beauti-  
ful and inviting, or an old-fash-  
ioned room which badly needs

toning up, you will be delighted, I  
think, with the hamper, waste-  
basket, and box shown in Figure  
15. Made of tin, enameled in ivory,  
they are painted by hand in lovely  
colors — a border of blue-green  
and gold, and nosegays of old-  
fashioned flowers on the ivory  
background. The hamper and  
basket have handles, the classic  
ring in the lion's mouth, and each  
has four ball feet. The box has  
five useful compartments, each  
decorated with a tiny cluster of  
flowers. The hamper is a useful  
size, 23" high, 15" wide; the  
basket is 13" high and 11 1/2" wide;  
the box 9" x 13" and 1 3/4" deep.  
The hamper is \$25.00, the basket  
\$9.00, the box \$11.00, all express  
collect. — **McPHERSON & FOOT**,  
1043 Madison Avenue, N. Y. C.



Fig. 15

THE famous old toy shop of  
F. A. O. Schwarz, on Fifth Avenue,  
which for so many years has been  
a place of delight for children,



Established  
1810

for Garden, Sun  
Room or Interior —

Choose from the hundreds of  
Galloway productions; Jars, Bird  
Baths, Sun Dials, Benches, etc.  
Executed in high-fired enduring  
Terra Cotta with  
understanding and  
craftsmanship; the  
result of a century's  
experience.

Catalog  
upon request

**GALLOWAY POTTERY**

3220 Walnut Street, Philadelphia, Pa.



## ANTIQUES

Interior Decorators

**BOSTWICK-TREMAN, INC.**

694 Madison Avenue  
New York City



## HABITANT

America's Pioneer Furniture

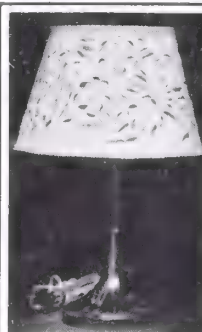
### LOUISBERG CABINET

An exact copy of a French provincial cabinet,  
hand-made, by Habitant, of northern white  
cedar. An interesting piece for any room at  
your lodge, country home, or club. No. 905,  
48" wide, 30" high, 13" deep. Price, \$28.00,  
delivered east of Rockies.

Send 10c for catalog of Habitant Furniture

**HABITANT SHOPS, INC.**

802 Jefferson Street, Bay City, Michigan



## WHITE CUT PAPER SHADES

CAN BE  
ORDERED IN  
ANY SIZE  
SHADE  
12 INCHES  
PRICE \$14.00

## CARRY ON SHOP

65 CHARLES STREET BOSTON, MASS.



## Magpie Treasure Boxes for Children

Unusual gift boxes, appropriate for  
Birthdays, Holidays  
or Travel.

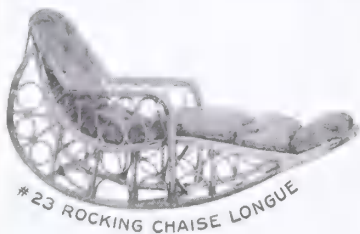
1 to 10 years  
\$2.00 and up

**Miss Cannon's Shop**  
20 Brattle Street  
Cambridge, Mass.



# Window Shopping

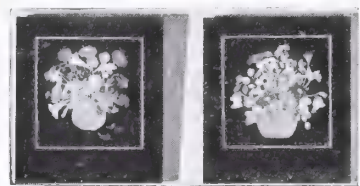
## SUN PARLOR, YACHT, TERRACE and GARDEN FURNITURE



Some of our installations: The New Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

FREE ILLUSTRATED CATALOG

**Grand Central Wicker Shop Inc.**  
217 East 42 St. New York



### A pair of colorful PYRAGLASS PANELS

of Flower Subjects, so smart for present day decoration (4 3/4 x 4 3/4) \$2.50 a pair postpaid.

Most Popular Now at  
**THE HOBBY SHOP**  
4 West 43rd Street (Just off Fifth Ave.)  
New York City

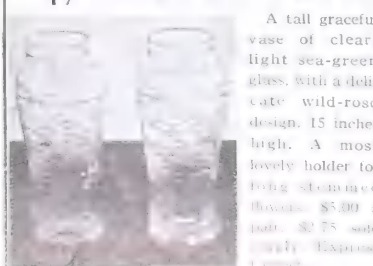


### Greek Embroidered Scarves

In black and colors on heavy hand-woven cotton, about 36" long. Antique—no two alike. \$9.75 postpaid.

**FLORENCE NESMITH**  
78 Chestnut St. Boston, Mass. 138 Market St. Lowell, Mass.

### Copy of an Old-Time Pickle Jar



**MADOLIN MAPELSDEN**  
325 Lexington Avenue New York City



Fig. 16

young and old, has moved to grand new quarters in the Squibb Building at Fifth Avenue and 58th Street, and in looking about there the other day I found a fascinating gift for a child (Figure 16). It is a box, called the Little Gardener, which contains six little flowerpots, six gay dishes of painted tin on which to place the pots, a watering can and little trowel, also of painted tin, in leaf green and yellow, and six packets of flower seeds — candytuft, alyssum, ageratum, petunia, mignonette, and snapdragon. There are full directions in the box for planting and care, and the little plants are sure to give endless pleasure to a child. The flowerpots are 2 1/4" high, the watering can 5 1/4" high, and the trowel 6" long. Complete, the set costs \$1.10, postpaid. — F. A. O. SCHWARZ, 745 Fifth Avenue, N. Y. C.

I AM always glad to discover a brand-new article for these columns, and the muffin holder in Figure 17 is, as far as my experience goes, a really new idea. The pottery dish is heat-proof and so

can be transferred direct from the oven to the wicker holder, which, with its untarnishable chromium-plated top, keeps the bowl hot and yet has sufficient ventilation to prevent the muffins from becoming soggy. Its contents need not necessarily be confined to muffins, and many uses will be found for it, especially during the summer months when serving tea in the garden or meals on the porch. The bowls come in a variety of cheerful colors — light blue, canary yellow, or Persian orange. The price is \$12.00 complete, which includes careful packing. Express will be collect. — ENID JOHNSON, 420 Boylston Street, Boston.



Fig. 17

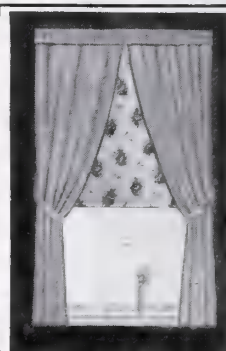
EVERYBODY in the last few years seems to have become a sun worshiper; and if you have joined the ranks, and plan to spend lazy hours lying on the sands this summer, don't forget to take with you a beach mattress, for nothing adds so much comfort and enjoyment to the daily rite. The mattress shown in Figure 18 is equipped with a pillow, filled with good quality kapok, and the whole thing rolls



### Odd and Versatile!

Inspired by an old-fashioned fireplacetivet, this hand-forged iron stand with a crude pottery plate, makes decorative and useful little table for smoking, fruits or to serve from. Set in rust or black, with choice of green or yellow plate. Height 24". Plate 12". No. 844, priced \$6.00. Express collect.

**The TREASURE CHEST**  
Asheville, North Carolina



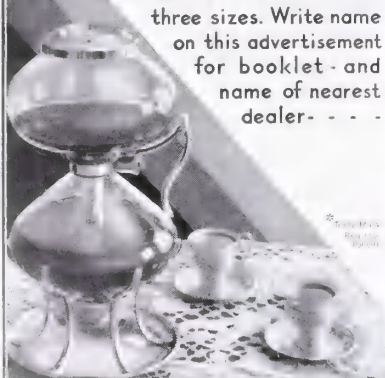
### NEW CHITZ SHADE \$1

Natural floral pattern in background of either light or dark green. Glazed. 2 yds. long, wide. Price \$1.00.

Write for further information  
**HOUSE OF CHARM - 79 MADISON AV. N. Y.**

### FOR PERFECT COFFEE

You will want a Silex coffee maker. All Pyrex glass - electric, gas and alcohol models - silver, chrome or nickel finish - three sizes. Write name on this advertisement for booklet and name of nearest dealer - - -



The Smart Way to Make Coffee!

**SILEX**  
COFFEE MAKER

At Dep't. Stores - Electric Shops  
THE SILEX COMPANY, HARTFORD, CONN.

### The FLORENTINE CRAFTSMEN INC.

45 East 22nd Street New York

### VANETTE

DESIGNED FOR WINDOW AND PORCH USE



**J.W. CAMPBELL**

VANETTE D-1 — Miniature Weathervane with your name or number of house. Plate size 3" x 11". Height from bracket to top of silhouette 12"; projection of bracket from wall, 16". As shown in black finish, prepaid, \$7.75

Same VANETTE, with name plate, but without lettering, prepaid, \$5.25

Same VANETTE, without name plate, but with bracket, prepaid, \$2.75

Leaflet A on Weathervanes sent on request

### GARDEN FURNITURE

**ARDEN STUDIOS, INC.**  
460 Park Avenue  
New York  
N. W. Corner 57th Street



Reduced Prices for QUILTS ready to whip, \$40.00.

Stamped, \$10.00

Send for Free Practical Patchwork Evangeline B. 110 S. Race St., Me.

**COLONIAL PINE STAIN**  
Gives new pine panelling the color and finish of the old wood. Send for Colonial Stain Company 156-A State Street Boston, Mass.



# Window Shopping

## WATSON CANDLESTICK

will hold  
any candle  
FIRM  
and UPRIGHT

Watson-mark  
candlesticks of Ster-  
ling — only ones  
with the new and  
Triple-grip candle-  
stick which holds candle  
vertical. No fussing  
with wicks — no drip-  
ping from wobbly candles!

See them in your jeweler or write to us.  
For free illustrated Gift-list, 100 Watson-  
candlesticks at \$2.75 to \$100. THE WATSON  
Candle Co., 541 Madison Avenue, New York, N. Y.



**Watson Sterling**

## PAINT DOORSTOP

One of our Undecorated Ornamental Iron Castings, sent with complete instructions for painting.

Send for catalog showing 200 beautiful designs in Door Knockers, Door Stops, Andirons, Sundials, etc.

**ALBANY NICKEL WORKS**  
Albany, N. Y.  
Formerly Albany Foundry Co.

## FROM ITALY

A silver serving set for salads, etc. Various Italian designs. A distinctive wedding gift. Price, \$5.85, includes gift wrapping and mailing.

Work and marmalade spoon in design, \$3.50 set postpaid.

**LITTLE FOREIGN SHOP**  
Charles Street Baltimore, Md.

## CALIFORNIA PLAN BOOKS



New floor plans, exteriors, cost, etc. "Monterey Houses." Latest in 2-11 rms., \$4,750 to \$15,000. \$2.00. "Italian Plans." New edition. Various types of 2-story houses & duplexes. \$2.00. "Italian Plans." 6 to 11 rooms \$1.00. "Italian Plans." All kinds, 3 to 5 rms. \$1.00. **SHOPPE**, Geo. P. Telling, Merced St., Pasadena, California

**PILLOWS**  
for house and porch  
**THE CRAFTSMEN'S GUILD**  
15 Fayette St., Boston, Mass.  
Louise Austin Chimes Janet Fitts Stearns



Fig. 18

up neatly, is fastened with straps, and has a handle for convenience in carrying. It is pleasantly light in weight, too, which is an added advantage, and very decorative. The mattress is covered with a lustrous waterproof material in gay color combinations — orange and green, yellow and orchid, light blue and peach, and it is very smart in black and white. It is 3' 32" long, and 23" wide, and the price is \$12.50, express collect. — NEW YORK EXCHANGE FOR WOMEN'S WORK, 541 Madison Avenue, N. Y. C.

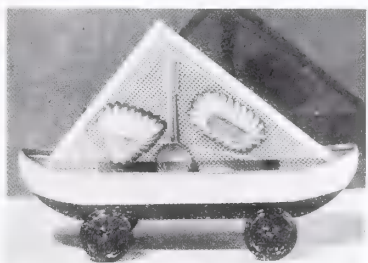


Fig. 19

## The BEST MOVE you ever made!

Years later you will say "The best move I ever made was when I bought Dale Lighting Fixtures." Dale Fixtures will stand by you through the years. They are handsome, well built. Yet they cost less. Dale's "Direct-to-You" Plan saves the middleman's profit. Write now to Dept. No. 2 stating type of house for photos.



**DALE**  
Lighting Fixture Co.,  
Inc.  
103 West 13th Street  
New York, N. Y.  
Established 1884



ALL children love toys which have more than one possibility, and this beach boat (Figure 19), of tin, painted a gay yellow and red with red wheels, not only rolls along on terra firma, but floats securely in the water. The gallant sail is really a sieve which is detachable, and there are a shovel and two forms for making delectable sand cakes. The boat is 16" long and, with the sail up, 18" high, and costs \$4.00, postpaid. — CHILDREN'S BOOK & PLAY SERVICE, INC., 755 Madison Avenue, N. Y. C.



Fig. 20

IF you need an extra table for your country house, I think you will be interested in the table shown in Figure 20, for it is one of the most interesting reproductions of a tavern table that I have seen in a long time. In every detail it is a faithful replica of the original, even to the tool marks. Made of northern white cedar, it has been rubbed by hand to a soft Early American pine finish, and is an excellent table for outdoor luncheon or bridge. It stands 27" high, the top is 30"

## The House of Wedding Presents



Quaint little "Ship" Bottle Lamp with full-rigged ship inside; made by an expert and sails correctly. Twelve inches high over all.

Complete \$25

21 EAST 35th ST. NEW YORK

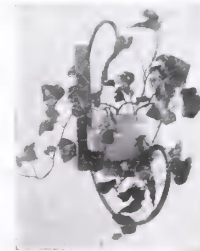
## Antique Reproductions and Adaptations



Bedroom of Early American pine furniture based on heirloom pieces. Send for illustrated booklet of historic bedroom, dining room and living room furniture in pine, maple, cherry, beech, oak, mahogany and walnut. American, English, French, Italian, Biedermeier periods.

**Charlotte Furniture Co.,**  
Charlotte, Mich. Dept. HB631  
I enclose 10c for booklet.

Name .....  
Address .....



**WALL  
BRACKET**  
of  
Wrought  
Iron  
With Deep  
Blue Spanish  
Pot

\$4.00 complete  
(Expressage Collect)

**MRS. WILTBANK**  
764 Madison Ave., New York City

## DISTINGUISHED REPRODUCTION of Your



**FAMILY PORTRAITS**  
By a new and beautiful process your cherished old daguerreotypes, tintypes and miniatures, even though faded or damaged, may be reproduced without that 'copied' look. Such reproductions make gifts of priceless worth to members of your family.

**The Studio of Kathleen Dougan**  
Thornburg Village at 1829 Spruce Street  
in Berkeley, California



**MODERN**  
mercury  
glass vases fitting  
to both old and  
new homes.

They reflect most charmingly the color of the flowers they hold. 8 inches tall. 6 inches across the top. \$4.00 prepaid.

**The Mary Campbell Studio**  
18 Clinton St. Brooklyn, N. Y.



# Window Shopping



No. 27A1 \$1.25 Each

Old iron finish

INTERESTING SWITCH PLATES  
For all requirements

**JAMES R. MARSH & CO.**  
ESSEX FELLS NEW JERSEY  
New York display  
101 Park Avenue



## MODERN HOMES

224 pages,  
600 illustrations

219 attractive designs of American and English Colonial homes and other medium-cost dwellings, 8 x 11 inches, with photos, floor plans, all dimensions and approximate cost to build. It may save you hundreds of dollars. Many complete plans as low as \$10.00. Postpaid \$3.00. New folio 50 designs English and American homes postpaid \$1.00 or both for \$3.50.

**FREDERICK H. GOWING, Architect**  
101 Tremont Street Boston, Mass.

## FOUNTAIN FROG IN POMPEIAN STONE



9" high base  
9" x 9"

Special Price  
\$6.00

F.O.B. New York  
Designers and  
manufacturers of  
Pompeian stone,  
marble and terra-  
cotta Garden  
Ornaments.

Antique and Modern hand-wrought Iron  
Lanterns, Wells, Flower-Holders, Torchers.

**P. SARTI**

119 East 34th Street New York, N. Y.

## FALL IN TUB FATAL



An actual newspaper heading.  
You see one quite frequently.  
Avoid this danger to family and  
self with *Footsure*. Fits in bot-  
tom of tub. Patented vacuum  
cups molded in mat make it non-  
skid. High grade rubber, attrac-  
tive design, beautiful colors—  
White, pastel Green, Orchid.

**FOOTSURE**  
BATH TUB MAT

Blue Department, House  
Furnishing and Hardware  
Stores. Circular Free  
Footsure Co., Inc., N-42,  
207 East 14th St., Los  
Angeles, Calif.

**BRASS NAME PLATES**  
Individual Designs  
Send for Brochure  
SUPPLY BRASS CRAFTERS

square, and the cost is moderate — \$20.00, including the cost of delivery east of the Rockies. — **HABITANT SHOPS, INC., Bay City, Michigan.**

IF you long for a touch of modern art in a room, and at the same time wonder how to achieve it, let me suggest the charming lamp in Figure 21, for while strictly modern in medium and design, it will fit in with practically any scheme of decoration. It is made of chromium — which, of course, needs no cleaning except dusting with a soft cloth — and the design is a stylized modern bird with wings outstretched, poised on the circular base which has three little ball feet. The shade, I think, is really

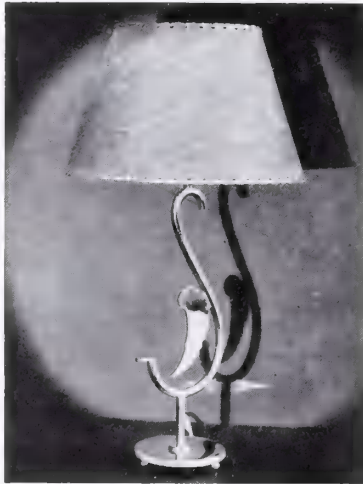


Fig. 21

a touch of genius, — it is made of a composition like isinglass, soft misty gray in color, and moiréd, and is sewed, top and bottom, with

coarse silver twine, — the perfect shade for such a lamp. Complete, the lamp and shade cost \$24.00, prepaid, or the lamp may be ordered for \$19.50 and the shade for \$4.50, postpaid. — **PABLO BAMGERTER, 9 East 54th Street, N. Y. C.**



Fig. 22

I AM always fascinated by the quaint charm of old bottles, and those who share this feeling and yet who cannot afford to buy original old pieces will be as delighted as I was to find the bottle shown in Figure 22. It is a reproduction of the 'Success to the Railroad' bottle made a hundred years ago to commemorate the building of the first Western railroad and, being made by the same primitive methods then in use, has a most authentic appearance of age. It stands 7" high and may be had in either a pale sea-green or in a dark amber. A pair of these on the mantelpiece, or one on a table used to hold a single flower, is most effective. They cost but \$3.50 each, postpaid. — **H. SUMMERS & SONS, 38 Charles Street, Boston.**

## REPRODUCTIONS IN BRASS · · · COPPER · · · PEWTER · · · IRON

### Something Different!



Tray is 17" in length and 7" wide, coffee pot is 10" high and has a capacity of one quart.

No. HC779 — A Russian hand-hammered copper coffee set, pewter lined, and made for actual use. Will start the new home on its career of hospitality. Sugar and creamer included in set. Set complete, express collect. **\$7.50**

## B. PALESCHUCK

"The House of Metal Ware"

22 Allen Street New York City

Send for catalog H37

## A YOUNG MAN'S CAPACITIES

By Johnson O'Connor

Ten years' experimenting in the laboratories of the General Electric Company and of Stevens Institute has taught Mr. O'Connor a series of simple experiments which gauge the aptitudes and capacities of young men for the profession they ought to choose. A paper of large practical usefulness.

In the ATLANTIC MONTHLY for June—40c a copy, on sale at newsstands

## FURNITURE FOR CHILDREN



A desk for the first trials of penmanship. In natural pine or colors \$18. C. match \$5.

Send for Catalogue 54

**CHILDHOOD. I. C.**  
FURNITURE FOR CHILDREN  
32 EAST 65TH STREET  
NEW YORK



## METAL MARKERS for Lawns and Cemeteries

— "Keep off the Grass"  
— "Rebekahs"  
— "Odd Fellow"  
— "K. of P."

METAL URNS, ORNAMENTS  
FURNITURE, BIRD  
QUOITS for that game

Send for complete catalogue of iron specialties; over date subjects. You will discover, at economical prices, many items you have long wanted but did not know where to get them. Members of the National Foundry, Whitman, Mass.

National Foundry, Whitman, Mass.

## 'COUNTRY AND SUBURBAN HOUSES'



Colonial, English, Strucco and other Architecture. Dimensions, general specifications and practical valuable information for the builder. Houses costing from \$12,000 to erect. Special and detailed plans. Erection supervision.  
**WILLIAM DEWSNAP, Architect**  
307 Fifth Avenue, New York

## Learn to be a LANDSCAPE ARCHITECT

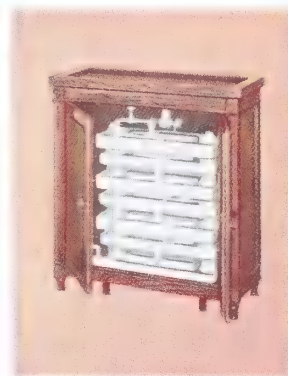
At home, by mail. Big fees for healthful work. Experts estimate \$200 a week. You can learn. Write today.  
**AMERICAN LANDSCAPE ARCHITECTURE**  
15A Plymouth Building  
Des Moines, Ia.

## JAPANESE FLOWERING CHIRAZES FLOWERING CRABS AND MAC

Free book of rare Flowering Trees  
**A. E. WOHLERT**  
922 Montgomery Avenue  
Nashville, Tenn.

"an uncommonly interesting biography" says the BOSTON HERALD  
**MUSTAPHA KEMAL OF TURKEY**  
By H. E. Wortham  
AN ATLANTIC BOOK  
Published by Little, Brown & Co.





*Moist winter air means far less danger from colds and respiratory diseases. The Doherty-Brehm Humidifying Radiator gives correct humidity to any radiator heated house, automatically. Inexpensive, easy to install. One humidifies the average home.*

## Color and comfort, beauty and health for every American home

\* The constant Crane aim in its development of new bathroom ideas, has been not just to produce fine fixtures for the few but to enrich all American homes. Much attention has been devoted to producing the most beautiful fixtures possible, regardless of price; but much more to improving moderately priced and low priced ones. When architects seek superfine materials like the Commode lavatory, of Fleur de Peche marble and lacquered wood in Louis XVI style, they know that these can be supplied by Crane

Co. When they choose materials for the smallest cottage . . . materials that cost no more and do give more in beauty and comfort . . . they find them in the complete Crane line. Make sure of the most for your plumbing money by going with your architect to Crane Exhibit Rooms and selecting materials exactly fitting your house and purse. For purchase and installation, on monthly payments under the Crane Budget Plan if you desire, see a Crane Qualified Contractor-Dealer, always a highly skilled registered or licensed master plumber or heating contractor.

CRANE

CRANE

Crane Co., General Offices: 836 S. Michigan Ave., Chicago  
New York Offices: 23 W. 44th Street  
Branches and sales offices in two hundred cities



## To the Father



of a young woman about to go  
in for housekeeping

Doubtless your daughter will receive a bountiful abundance of asparagus tongs, book ends and backgammon sets . . . and doubtless, too, there will be quite a nice check tucked away in an envelope marked "From Father" . . .

But, if you will ask your wife, she will tell you that a thoroughly modern electric refrigerator is about the best "surprise present" that can be bestowed upon a brand new home-maker . . . it's such a perpetual sort of gift. . .

Now, of course, the Bride (especially this particular Bride!) desires the Best . . . and there are *many* excellent electric refrigerators to choose from . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the adjoining photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

And we believe that every Frigidaire Dealer has enough facts and figures and thermometers and hygrometers to *prove* it to the satisfaction of any open-minded man.

Why not take an hour off, one of these days, stop in at our showroom, and see for yourself?

## ADVANCED REFRIGERATION



Incased in pure white porcelain  
*Frigidaire offers*  
*a new standard of Advanced Refrigeration*

This new Frigidaire stands for all that is modern in refrigeration. It provides a service so complete, so far beyond the ordinary, that once you investigate you will never be satisfied with less.

You will be delighted with the outstanding beauty of the pure white cabinet in Porcelain-on-steel . . . with the desserts you can freeze so quickly by turning the "Cold Control" . . . with the ice cubes that tumble so easily from the Quickube Ice Tray . . . with the crisp, fresh vegetables you take from the Hydrator.

And your enthusiasm will continue to grow

as you use Frigidaire. For time and use will bring out the advantages of the seamless, acid-resisting interior . . . the service-shelf top . . . the elevated food shelves . . . the quiet, concealed, surplus-powered unit that uses current only a few hours a day.

Best of all, the very improvements and refinements that make Frigidaire the *advanced* refrigerator make possible many savings in the home. Frigidaire is the true economical refrigerator to own and to use. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio

# FRIGIDAIRE

THE NEW ALL WHITE PORCELAIN-ON-STEEL FRIGIDAIRE ARE SOLD  
WITH A THREE-YEAR COMPLETE GUARANTEE



# Window Shopping

**Save \$33.00  
on a Sterling Silver  
Service for Six  
Now only \$56.50**

The "America" pattern—a pattern of excellent weight and workmanship formerly \$89.50. Our new low prices today are not much higher than the best plate.

This set consists of

Teaspoons	• • •	six	\$6.00
Dessert Spoons	• • •	six	9.40
Tablespoons	• • •	pair	5.50
Dessert Forks	• • •	six	9.50
Dessert Knives	• • •	six	12.50
Salad Forks	• • •	six	7.50
Butter Spreaders	• • •	six	6.00

Complete price list on request. Teaspoon sent on approval. Write also for latest reduced prices on all leading reduced patterns. Take advantage to-day of the lowest prices since 1913.

**Daniel Low & Co.**  
Silversmiths since 1867  
103 Essex Street  
Salem, Mass.

for the "Tea" Hour

Wrought iron table with removable glass. Ring below for plant or shaker. Any wanted finish—antique or any color rubbed in. Over-all height 26", diameter of glass 14", from floor 15". Boxed to ship. \$12.50. Express Extra.

**RENID JOHNSON**  
THE SHOP OF UNUSUAL GIFTS  
140 Marlborough Street Boston

**INTERIOR DECORATION  
SUMMER COURSES**

**Travel Courses**—Sailings June 20 and 27. England, France, Italy. For families, groups of friends, students and teachers.

**Resident Session**, June 30 to Aug. 6. For teachers, professional students and homemakers.

**Boston School of Interior Decoration & Architectural Design**  
140 Newbury Street  
BOSTON MASS.

**SCHOOL OF  
HORTICULTURE  
FOR WOMEN**

ORICULTURE, LANDSCAPE DESIGN, FRUIT GROWING, POULTRY, ETC. Two or Diploma Course begins September 15. Excellent positions open to graduates. Summer Course, August 3 to 29. Address: The Director, Box B, Ambler, Pa.

**CLARENCE H. WHITE  
SCHOOL OF PHOTOGRAPHY**  
Classes offering training for artistic photography. Catalogue. Mrs. Clarence H. White, 460 West 144th St., New York.

**A NEGLECTED ART  
by James Norman Hall**  
Captain Hall raises loafing from an aptitude to an art. The June Atlantic Monthly 40¢ a copy at newsstands

THE other day in a fascinating shop on Madison Avenue I picked up a piece of beautiful cut glass, — a round box with a cover, — and until I thriftily glanced at the



Fig. 23

price I thought I had found a piece of old Irish Georgian crystal, so perfect was the reproduction I had in my hand. There were two lotion bottles and a jar for cold cream, to match (Figure 23), all charming in shape and all at a very low price — \$2.00 each for the bottles, which are 4½" high, \$1.75 for the powder box, which is 4½" high including the cover, and \$1.00 for the cream jar, 3¼" high. These pieces are authentic and lovely enough to grace the most punctilious dressing table, and would be especially nice for a room in a country house. Sent express collect. — THE CHINTZ SHOP, 427 Madison Avenue, N. Y. C.

EVERYBODY knows the unpleasant feeling of inefficiency that assails one when a piece of twine is demanded and there begins the frantic search which usually yields nothing but odds and ends. The

little twine girl in Figure 24 will help you reform quickly and painlessly, for she conceals beneath her voluminous decorative skirts a ball of twine which is inserted from the base and may be pulled out, as needed, through the flower basket she carries on her arm. Another service which she renders gladly is to hold securely a ball of wool for knitting, so that it cannot roll away, and although playful kittens will grieve at being deprived of a favorite sport, the knitter herself will welcome such a convenience. The little figure is made of wood, 6" high; she has sunshiny yellow hair and a gay colored dress —



Fig. 24

pale green, soft blue, or rose — and she costs but \$2.75, postpaid, without the twine. — RENA ROSENTHAL, 520 Madison Avenue, N. Y. C.

*Mary Jackson Lee*

## Subscribers

◀ Going Away?

◀ Let us remind you of two privileges

1. Change of Address

2. Suspended Service

If you want HOUSE BEAUTIFUL to follow you through the summer months, let us know at once please, the new address, as well as the old. Change the address every month if you like — just let us know by the first of the preceding month, July 1 for the August issue and so on. — But if you're to be constantly traveling, we will hold the issues for you until a specified date, and mail them all at once. Or, you may have your subscription extended to compensate for the missed numbers. Just let us know.

HOUSE BEAUTIFUL, 8 Arlington Street, Boston, Mass.

My present address is

Send the magazine for

months, beginning

to

New Address

Suspend service for

months, beginning

After ..... months mail all copies to

OR

Extend subscription

months

Signed

(Subscriber's photo, name, etc.)

## INTERIOR DECORATION

**SIX WEEKS  
PRACTICAL  
TRAINING COURSE**

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc.

Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.

**Resident Day Classes**

start July 6th • Send for Catalog 5R

**Home Study Course**

starts at once • Send for Catalog 5K

**NEW YORK SCHOOL OF  
INTERIOR DECORATION**

578 Madison Avenue, New York City

**Garden  
Furniture  
of Beauty  
and  
Distinction**

Pergolas Fences  
Summer Houses  
Treillage

Catalogue of many designs  
on request

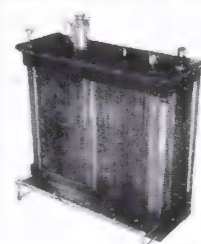
**NORTH SHORE  
FERNERIES CO.**

Established 1895

Beverly, Mass.



Cupid Bird Bath  
Height 40"  
Remarkably natural  
old stone effect  
Price \$35



OUR NEW  
spring line of  
unfinished  
furniture is  
ready for your  
inspection.

**COLORTONE  
FURNITURE SHOPS, INC.**  
193 LEXINGTON AVE., N. Y.



**Tilt Top  
Candle Stand**

An exact reproduction; period about 1780. Solid maple, height 25½ in., top 16½. Finished in light or dark maple. Price \$11.00, express collect.

**E. E. BURROUGHS CO.**  
SPOOL BEDS  
Conway South Carolina

**LET US RESTORE**

that precious piece of china, glass, ivory, silver, pewter or bronze. We have specialized since 1877. H. SUMMERS & SON  
38 Charles Street Boston, Mass.



## A Gift to be Treasured by her Children's Children

Gifts for brides who are little more than acquaintances are not difficult to choose—but to select a gift for the bride who is near and dear to you is, as you know, another matter. No wedding gift pays higher sentimental tribute to the recipient, or honors her taste and discrimination more pointedly, than a monogrammed service of fine China or Crystal. Spode's Modern Lowestoft, for example, one of the many charming patterns exclusive with Plummer—artistically decorated with the bride's crest, coat-of-arms or monogram—is a distinguished monument to her house and name—a beautiful, and highly personal gift which will be admired, envied and cherished always. Whether you wish a simple gift or an important one—an intimate gift or a formal one—your shopping problem may here be solved with ease, satisfaction and pleasure.

Modern Lowestoft in full dinner service. Exclusive with Plummer! Monogram, crest or coat-of-arms extra. A Belgian reproduction of an old English shape in crystal and ruby, blue or green. Complete service. Monograms extra.



Wm. H. **Plummer** & Co., Ltd.  
IMPORTERS OF  
Modern and Antique China and Glass  
7 & 9 East 35th Street, New York  
Near 5th Avenue

NEW HAVEN, CONN.  
100 Chapel Street

HARTFORD, CONN.  
256 Farmington Ave.

[For further information about items  
mentioned see notes on page 580]

## WHAT'S NEW



### FOR GROUNDS AND GARDENS

A BOOKLET which tells all about *Anchor Cedar Fences* is published by the *Anchor Post Fence Company* and will give you new ideas on the subject of fencing your grounds, for this attractive white-cedar fencing comes in a wide variety of styles suitable for all types of gardens or estates.

and it has recently been scientifically demonstrated that peat not only takes the place of manure but produces even more varied satisfactory results. Just how to use this material to best advantage is here described in detail.

FOR the construction of kennel yards and runs it is now possible to procure *portable wire fencing*. This is made up of sturdy sections with projecting legs to be pushed into the ground, and the adjoining ends are clipped together. Yards so fenced can easily be moved about or enlarged, and in storage the fence takes up little room. A product of the *Buffalo Wire Works Company, Inc., Buffalo, New York*.

FOR small grounds and gardens the new *Multiple Spray Lawn Sprinkler* will give very satisfactory results at a very low cost. The sprinklers are attached to an ordinary hose at fifteen-foot intervals and provide a fine mist which waters a whole lawn at once. Manufactured by the *Roberts Manufacturing Company, Detroit, Michigan*.

A MODERN method of irrigation which makes one independent of the vagaries of nature and assures the finest crops, regardless of prolonged drought, is described in *Rain for the Asking*, a booklet published by the *Skinner Irrigation Company*. It produces a close imitation of natural rain and is a most efficient method for the artificial distribution of water.

A SMALL carton package of *sphagnum moss* is soon to be produced—an innovation which will be a boon to gardeners on a small scale who can only use this valuable material in small quantities. This is being put out by the *Wisconsin Moss Company, Madison, Wisconsin*.

NOT a booklet, but a real book crammed full of revolutionary ideas for making your garden grow, is *Gardening with Peat Moss*, by F. F. Rockwell, published by *Atkins and Durbrow, Inc.* Each year it becomes increasingly difficult to procure manure as a fertilizer,

GARDEN umbrellas are not new, but garden umbrellas with *copied steel handles* in polished nickel plate are distinctly new and a great improvement on the old-fashioned wooden-handled type. Not only are the steel-handled umbrellas easier to raise and lower, but they have a very neat automatic tilt which requires no protruding support. This innovation is manufactured by the *Troy Sunshade Company, Troy, Ohio*.



## WHAT'S NEW

[Continued from page 578]

THE problem of separating driveways from lawns and garden paths in garden beds is an old one and has never been successfully solved either by concrete curbing, which makes too marked a boundary, or by wooden strips, which soon rot. Combining the permanency of concrete with the inconspicuous quality of wooden strips, the 'Estate' road and garden curbing now proves an ideal edging. It is made of

steel  $\frac{1}{4}$ " thick, 5" deep, and comes in strips 16' long which may be readily shaped to any type of curve. It forms a dependable barrier, preventing grass from growing on to roadways and gravel from spreading across lawns, and is suitable for use either on large estates or in small gardens. A bulletin describing this curbing, published by Joseph T. Ryerson & Son, Inc., is now available.

### IN THE BUILDING FIELD

FIREPROOF insulation widely used in Europe and now being produced in this country is *Thermax*, which combines in one product insulation, sound-deadening and acoustical properties, light weight and great strength, is fireproof and vermin-proof, and a base for plaster, stucco, and cement. Obviously a single material which combines so many important qualities is one to be seriously considered for a great variety of building purposes. It is a product of *Thermax Corporation*, Seattle, Washington.

NEW shingles which give the picturesque effect of old ones are now procurable. *Old Colony Red Cedar Shakes*, split and tapered by hand, have the same uneven surface and charming texture as those made by our forefathers, and possess their lasting qualities as well. A product of *Weatherbest Stained Shingle Co., Inc.*, North Tonawanda, N. Y.

A WEATHERPROOFED building paper which will outlast the building on which it is used is indeed a material worth investigating — and this claim is made for *Creo-Dipt weatherproofed paper*. It is made of a pure Kraft paper infused with a special compound that prolongs its life and produces a paper that is crack-proof, waterproof, and unaffected by extreme heat or cold. It is a product of the *Creo-Dipt Company, Inc.*, North Tonawanda, New York.

SHINGLE which in appearance is an exact counterpart of an old hand-hewn shingle, and yet is waterproof and more durable than a wood shingle, is a recent and popular innovation. This is called the *Shingle* and gives to roofs on which it is used the same mellow charm that one associates with old New England farmsteads. It is composed of asbestos fibre and Portland cement and, to produce an irregular surface, the shingles are made of varying thicknesses. They may be had in soft greens, browns, reds as well as in warm weathered gray and black, and can be used effectively not only for roofs but for side walls, taking a white-wash finish as readily as wood. These shingles are produced by the *Shingle-Manville Corporation*, 292 Madison Avenue, New York City.

A NEW sort of wall covering, resembling tile, comes in sheets and may easily be applied to any sound wall. This material is *Chromite*, made of sheets of non-corrosive metal on one surface of which is baked the tile finish and into which the tile design is impressed. It comes in very lovely colors which, combined with its durable and sanitary qualities, make it especially suitable for decorating bathrooms and kitchens. A product of the *U. S. Gypsum Company*, Chicago.

### IN FURNISHING

CARPET known as *Greysolin*, which is said to combine the advantages of hand-tufted rugs and the finest chenilles, without the disadvantages of either, has recently been produced after much experimentation. In both workmanship and materials it is of the finest quality, and the manufacturers say, it wears out in the first hundred years, bring it back to us. This is a product of the *Klearflax Linen Mills, Inc.*, Duluth, Minnesota.

THERE is now a fabric on the market, *Puritan Fabric Genoa*, which by a new process of printing has the effect of an old Italian brocade. Printed in any one of six different colors on a pink-beige ground, it has a remarkably soft antique appearance. It is guaranteed sunfast and is washable. In spite of all these virtues, it is astonishingly inexpensive. Manufactured by *F. A. Foster & Company, Inc.*, 330 Summer Street, Boston.

*Swept into the limelight by International acclaim*



## Perin Creations

### OF DECORATED WROUGHT IRON

Furniture dealers and decorators throughout the country are now prepared to fill your orders for the new decorated iron furniture—conceived by BRADFORD PERIN, Pasadena artist, and wrought by hand in the Perin forges.

The remarkable vogue of these pieces is based upon two practical considerations: *First*, Perin metal furniture reproduces the best of 18th and 19th century design, with decorations of authentic style—it is actually lighter, more graceful, than its wooden prototypes. Genuine Perin products are distinguished by a form and finish which only masterly handwork can achieve.

*Second*, While the Perin creations add immeasurably to the charm of your Solarium or Terrace, the first hint of autumn will find you impatient to transport them indoors, where their warm colors and pleasing lines will suggest many agreeable uses.

## PERIN'S, Ltd.

*Pasadena, California*

IMPORTERS OF ANTIQUES; MANUFACTURERS OF FINE METAL, WOODEN & UPHOLSTERED FURNITURE

*San Francisco Showroom: 251 Post Street*

WHOLESALE ONLY

*Direct all Eastern Inquiries for Catalogs to W. & J. SLOANE, New York City N. Y., Wholesale Eastern Distributors*





## Greater Comfort and Beauty in

### LIGHT WITHOUT GLARE VENTILATION WITHOUT DRAFTS

IN an ever increasing number of homes, Victoria Venetian Blinds are providing a degree of comfort possible with no other form of window equipment.

They permit sunlight in controlled volume without any glare . . . and ventilation without any drafts.

And beauty, too! They harmonize with the finest surroundings and produce a restful, charming effect.

In any color desired . . . to fit any size window. Supplied by leading interior decorators, furniture and department stores. Write for complete information and name of nearest distributor.

THE BOSTWICK-GOODSELL CO.

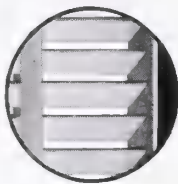
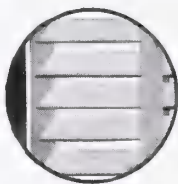
*Blinds since 1894*

NORWALK, OHIO

REPRESENTATIVES IN PRINCIPAL CITIES

# VICTORIA VENETIANS

*The Better Blinds*



Slats can be readily tilted to any desired angle.



### SHUTTER AWNINGS

*Entirely of Wood and Metal*

The overlapping wooden blades can be opened from inside of room to admit any amount of light and air. In any size or color desired. Ask for folder, "Shutter Awnings".

## WHAT'S NEW

[Continued from page 579]

NEW ideas for furnishing homes of Colonial feeling are contained in the booklet, *Decorating Secrets for a Colonial Home*, which also describes how such decorating may be done economically as well as in the best of taste. Published by Salisbury Brothers Furniture Company-Sprague and Carleton, Inc.

AN interesting development in the decorating field is the recent introduction of *photographic wall murals* for covering panels and larger wall spaces. This photographic decoration allows one to

select any type of picture wishes, which can then be enlarged to the desired size and applied to the wall space to be covered. The murals are described as being a modernized version of the famous eighteenth-century scenic wallpaper, and their decorative possibilities are many and varied. Obviously, however, the success of such decoration depends upon good taste shown in the selection of the pictures used and the settings with which they are applied. This treatment has been developed by Eastman Kodak Company, Rochester, New York.

### IN HOUSEHOLD EQUIPMENT

THE Conditionaire is more than a gas furnace, for it *humidifies*, *purifies*, and *ventilates* as well as heating a house. It is automatic and has a modern type of fan driven by an electric motor, which ensures a continuous flow of warm, clean, humidified air throughout the house with a complete change three or four times an hour. The importance of such an innovation from the standpoint of health as well as comfort should be obvious to every home owner. Manufactured by Kelsey Heating Company, Syracuse, New York.

A NOVEL device for cooling water is contained in a recently designed electric refrigerator with a *porcelain tank*. This tank is easily filled and easily cleaned, and it cold water may be conveniently drawn, thereby avoiding the necessity of using ice cubes to cool drinking water. This idea originated by the Seeger Refrigerator Company, St. Paul, Minnesota.

IF you want to know all there is to know about baths, hot and cold, and the best sort of towels to use in rubbing down afterward, you should read the booklet *Ten Kinds of Baths*. The towels described offer the greatest amount of endurance and absorbency and their colors are proof against washing and boiling. A product of Cannon Mills.

WE all appreciate the advantage of stainless-steel knives, and complete sets of *stainless steel* can be obtained, including forks, spoons, butter spreaders, and so forth. This flatware comes in either red, green, or blue handles and is particularly attractive for summer homes, being very practical as well as decorative. It is made by the John Russell Cutlery Company, Turners Falls, Massachusetts.

Further information regarding the above products may be obtained by writing direct to the manufacturer

To obtain any of the following booklets, check the list below and return to us with stamps to cover charges where mentioned

- ☐ Anchor Cedar Fences
- ☐ Rain for the Asking
- ☐ Estate Road and Garden Curbing
- ☐ Gardening with Peat Moss. Price \$1.00
- ☐ Decorating Secrets for a Colonial Home. Price 10 cents
- ☐ Ten Kinds of Baths

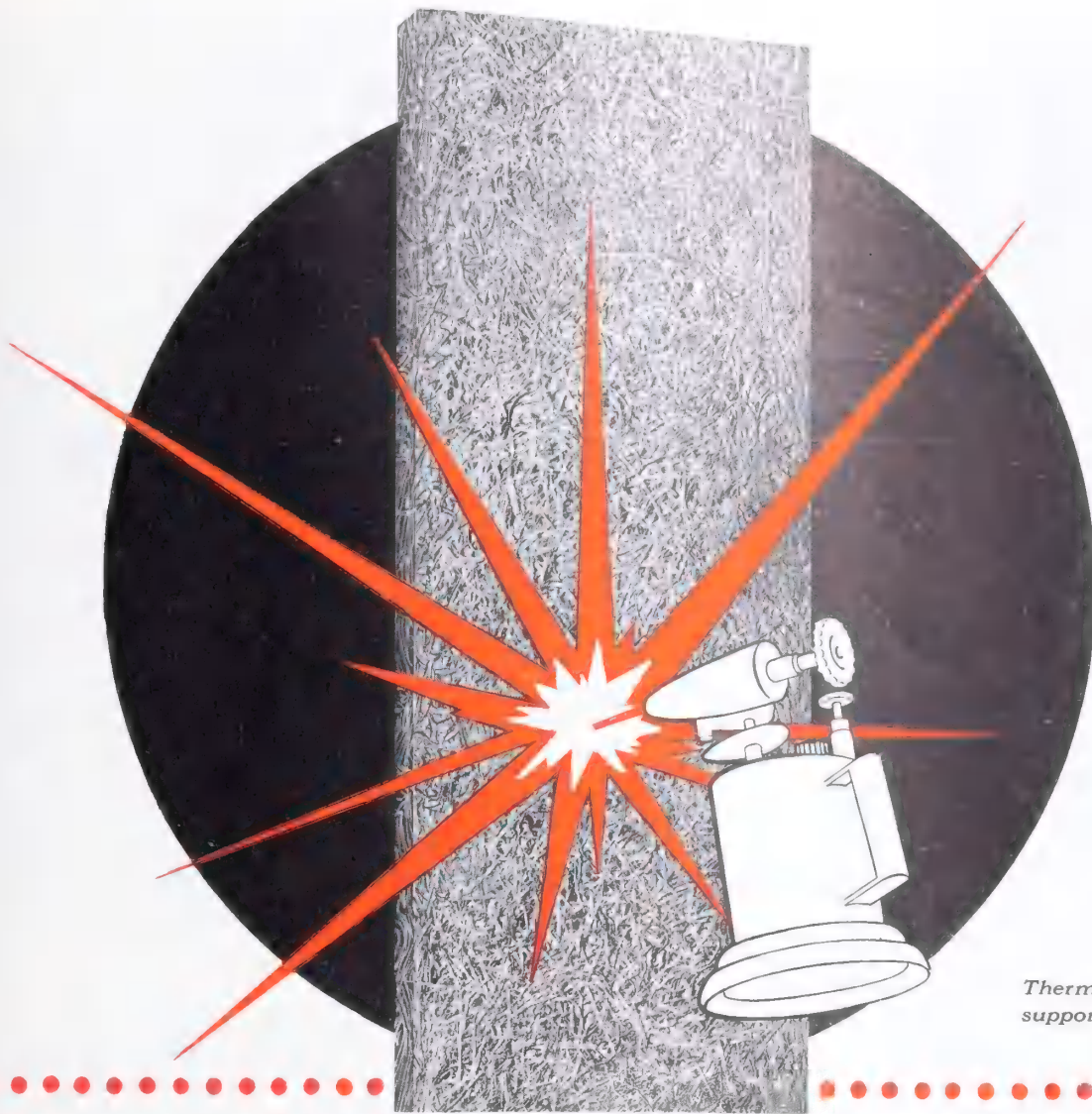
Reader's Service, House Beautiful Publishing Corp., 8 Arlington Street, Boston.

Please send me the booklets checked above.

NAME.....

ADDRESS.....





*Thermax positively will not support combustion.*

## NOW...for the first time in America a Really Fireproofing Insulation Board

4

### PROVABLE FACTS ABOUT THERMAX

**Insulation:** Thermax combines insulation with fireproofing qualities not provided by any other insulation board.

**Fireproofing:** Thermax, tested in accordance with the standard fire test specifications of the American Society for Testing Materials, meets the requirements for Class A fire-proof construction.

**Structurally Strong:** Thermax satisfies code requirements for self-supporting insulated roof-decks.

**Sound-Deadening:** Thermax 2" partitions transmit less than one-fifth of one per cent of sound.

Thermax—the fireproofing insulation—is a remarkably efficient and economical insulating board. It is not new. Originated in Europe, Thermax already has had twelve years of practical use in nearly every European country. Now it is being made in the United States in accordance with American standards.

Here at last is insulation *plus* fireproofing. Thermax is a truly fireproofing insulation board. Made of treated wood and minerals it has lightness and structural strength. It is vermin proof, odorless, permanent and it gives adequate insulation in single thickness. Thermax has the thickness necessary to give real

thermal insulation, provides fireproofing qualities not found in any other insulation board—yet the cost is moderate!

Thermax is ideal for walls, partitions, ceilings and roof decks. It offers, *in one product and at one cost*, insulation, fireproofing, sound-deadening, and a perfect base for plaster. Thermax can be sawed and nailed like wood.

Ask your architect to specify Thermax on your new home. Mail the coupon below for booklet containing complete description of this most modern insulation. Address **THERMAX CORPORATION**, 224 North La Salle Street, Chicago, Illinois.

# THERMAX

*The Fireproofing Insulation*

THERMAX CORPORATION,  
224 North La Salle Street, Chicago, Ill.  
Gentlemen: Please send me literature descriptive of Thermax.

Name \_\_\_\_\_  
Address \_\_\_\_\_

Thermax standard boards are 1", 2" and 3" thick, 20" wide and 64" long. Other lengths can be supplied if specified in reasonable quantities.





*The great object of life is sensation . . . . It is this 'craving void'  
which drives us to gaming—to battle—to travel . . . . — BYRON*

EATING in Japan is to most Westerners a most fascinating experience. Not only is the food strange, but the surroundings and the service are very different from the typical American restaurant.

There is a rather famous Japanese café, the World Restaurant, near the Ueno station in Tokyo, which is typical of the better type of Japanese eating house. From the outside it is rather unpretentious — perhaps the only manner in which it proclaims itself to the passers-by is in the neat rows of sandals or *getas* arranged by the doorway. Since the interior floors of Japanese houses and restaurants are of soft, highly polished wood, it is customary for guests to remove their shoes and either substitute soft straw slippers or use their stocking feet inside. Consequently the shoes of all the guests are arranged in rows — much like our own hat checking. Incidentally if you do not pay your bill you do not get your shoes back!

The host greets you in a most friendly manner, and as soon as you have removed your shoes you are shown, with much bowing and many smiles, not to a table, but rather to a small room, the size varying according to the size of your party.

Most of the better rooms are on the second floor and are more or less balconies which overlook a pleasant garden. And a most amazing garden it is! The space is very limited, but there is an interior court which is surrounded on three sides by balconies. The fourth side is taken up by several large-sized trees and a rock garden built up much like a wall, but well planted with picturesque plants. A waterfall tumbles over the rocks and into a pool on the floor, while several large white cranes stalk among the plants and the rocks and a couple of brightly-colored mandarin ducks swim in the pool. It is most astonishing, for you are only a few feet from one of the busiest parts of Tokyo, but here it is so peaceful and quiet you feel as though hidden in deep woods.

You are asked to sit on cushions on the floor, and immediately one of the waitresses brings you a fan and a basket of hot towels to wipe your face and hands. Then a small lacquered table only a few inches in height is placed in front of you. The first course is rather surprising, fresh green soy beans, chilled and served much as an *hors d'œuvre*. Then follow a sort of bean soup, a *sommé* in a lacquered cup, baked rice (tempurabô), delicious soft, slippery fried fish, meat, and



## CALENDAR FOR JULY

### BELGIUM

July 19

Community Festival at Ghent

### ENGLAND

July 1

July 18

Royal Regatta at Henley, until the 4th  
Athletic matches between Oxford, Cambridge, and Yale-Harvard at Stamford Bridge

### FRANCE

July 14

Bastille Day. National holiday, with concerts, balls, and fireworks

### GERMANY

July 1

Richard Wagner Festival. Cycle at Bayreuth for July and August  
Great German Building Exposition, May 9-August 9

### ITALY

July 1

Flower Show. Palazzo Vecchio, Florence, until the 15th

### SPAIN

July 24

Fair with battle of flowers, races, and fireworks, at Valencia

### SWEDEN

July 5

International yacht races for the Gold Cup at Gothenburg

sort of dumpling ('boiled wheat-ground,' it was called), bamboo sprouts, rice, pickles, and of course steaming tea and *semba*, a small rice cake. The food was rather tasteful, and the novelty of eating from the small trays with chopsticks in such attractive surroundings was most pleasant.

As you leave, the proprietor follows you to the door and begs you to 'pliss come again,' while the servants bow low and bid you 'sayonara' as farewell.

W. D. P.

TEN, even five, years ago 'the Continent' to most American tourists meant the beaten track of their fathers' time — France, Italy, Switzerland. But to-day, more and more often, the roving American eye is turning to Spain, that land of art and tradition which combines the romance and mystery of the South and East with all the comforts that could be demanded by the most exacting traveler from the Western world. And when an American says 'Spain,' he remembers the home of Velázquez and Murillo, the scene of *Carmen* and *Figaro* — so he steps into the nearest travel agency and buys his ticket to Seville.

This gay and care-free city on the banks of the Guadalquivir has one of the most delightful climates to be found in Europe. In Seville the sky seems eternally blue, the flowers more luxuriant than in most parts of the world, the air softer and more fragrant; while every open space is

planted with palms, orange trees, and acacias. It is a white city, and because of the untiring efforts of the *blanquedor* it is always white, from the walls of the houses to the curbing by the roadside.

As you wander through the labyrinth of narrow streets that marks the old part of the city, — inheritance from the days of the Moorish domination, — you will find yourself a spectator at an interesting pageant. The street life of Seville is animated and picturesque, for the townspeople, and the peasants who come in for the bullfights and carnivals, have preserved many of the curious old customs. Many of them even continue to wear the vivid native costume, so essentially appropriate to the Andalusian setting.

The artistic heart of Seville is the Cathedral, dedicated to Santa Maria de la Sede, one of the handsomest Gothic churches in Christendom and a veritable treasure house of works of art. Don't try to see the Cathedral at one visit — you must go back to it again and again.

Walking through any of the old sections, you will feel on every side the influence of the past with its truly mediæval setting. Then, for direct contrast, step out on the Plaza de San Fernando with its lofty modern buildings; go shopping along the Calle de las Sierpes.

Once again you are in the twentieth century!

Seville is a place where you will want to stay. You will like the pleasant leisurely atmosphere, the historical associations, the



curious blending of Old World and New. Give yourself plenty of time to study its treasures of art and architecture, observe its colorful life, and partake of its many diversions. For well has the proverb said: 'he whom God loves has a house in Seville.'

E. H. M.

EVERYONE looks in blank wonder when you mention that Dinkelsbühl is on your itinerary, never fails to question what it is where it is, and why you are going there.

Way back in the winter months I attended an illustrated lecture on Germany, and among the places of interest pictured was Dinkelsbühl. The lecturer (a famous one in the United States) said that it was one of the typically German towns still untouched by the devastating touch. Perhaps the reason for this is that it lies off the beaten travel track and one has to take local train to reach it, or else motor there. It lies in Bavaria, somewhere northwest of Munich and southwest of Nürnberg.

When you enter the town through one of its many gates in the town wall, come upon houses painted blue or green or tan, with shutters in contrasting shades, steeply pointed roofs. The fantastically angular houses throw up the cobbled streets are sometimes for the artist to conjure with.

The little taverns, all bearing wrought-iron signs, — one of the Golden Cow, one of the White Horse (or white horse), one of the Golden Tankard, — afford comfortable, if simple, accommodations. I may add that the plumbing facilities in some of these inns are surprisingly adequate and modern. The hosts are hospitable and friendly, but you must not expect to find very much English spoken. However, we found the few we had at our command sufficient for they try very hard to understand and make you feel at home.

We visited this delightful town, which dates back some thousand of years, in early June, there were almost no tourists.

After many hoppings from one to crag, the travel-worn tourist finds quiet and peaceful rest in the sweet old town, and feels well paid for the trouble he took to discover it.

F. H.





# BEAUTIFUL SPAIN



Sallent - The Pyrenees.



Valle of Ordesa in the Pyrenees.



Pibadesella (Asturias) - Valley of the Sella



Malaga - Estate of the Comendador



Tenerife - The Peak of Teide



Partia - Bay of Agadir

**VISIT** Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; MADRID, 6 Residenzstrasse; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagners Ltd. Travel Agency, or any other Travel Agency.



TAKE YOUR VACATION IN EUROPE  
... IT NEED COST NO MORE!

# Europe

THIS SUMMER  
AT A FARE  
hardly fair to us!



Spend no more over there—probably less—than if you stay at home. With what you save, get new clothes—both here and over there to make it a snappy-looking journey. Remember, American money goes farther abroad. As a great storesays, "It's smart to be thrifty," and you can be both in Europe this year... especially if you travel White Star, Red Star or Atlantic Transport Line. Take *Majestic*, world's largest ship; *Olympic*, *Homeric*, *Belgenland*, *Minnewaska* or *Minnetonka*, the latter two First Class exclusively.

Many de luxe cabin ships in addition, including the new *Britannic*, largest of the type. Also amazingly solid comfort in Tourist third cabin where it's almost a shame to pay so little — \$105 and up! Satisfactory accommodations — all classes — if you act quickly.

Spend less this summer — part here, part in *Europe*... a wonderful way, we think, to eat cake and have it, too.

30 Principal Offices in U. S. and Canada;  
Main Office: No. 1 Broadway, New York.  
Branches in all principal cities.



WHITE STAR  
RED STAR  
ATLANTIC TRANSPORT  
International Merchant Marine Lines

## TRAVEL

[Continued from page 582]

EVERY proper tourist, Paris bound, has his address book crammed full of names of good restaurants; but does he know which ones will be cool on a stifling summer night, and at which he will find simple, summery dishes, served outdoors on a wide *terrasse* under the trees? Here are a few, not in the Bois, nor yet at Bois prices: —

Go some hot night to the Vert Galant, 42, quai des Orfèvres, on the Isle de la Cité in the Seine, and as you dine on its charming hedged *terrasse* the moon rises over the Palais de Justice across the shining square, over the statue of Henri IV, that green gallant who still rides his horse on the Pont-Neuf, near by.

On a blazing summer noon, no place in Paris is so refreshing as Prunier's, at No. 16 on the broad, tree-shaded Avenue Victor-Hugo (near the Arc de Triomphe), the chic year-round branch of the famous down-town sea-food house, where the icy chill of Malossol caviar and rosy baby lobsters comes to you enticingly across the cool black marble oyster bar, and the fragrance of exquisite fruits nestling on cotton wool tempts you unbelievably. The undersea freshness of the place, all black and green, the golden fish swimming the mosaic walls, the frosty Lalique glass, red roses on all the tables, and ice, ice everywhere, will revive the most wilted spirits. There is also a sheltered *terrasse* outside, but the bar is more exciting, and quite inexpensive.

At sunset, the Médicis Grill Room, 4, Place Edmond Rostand, is delightful; from its little sidewalk tables you gaze down the leafy *allées* of the Luxembourg Gardens; in the *place* beside you a fountain splashes between its bright flower borders, and the setting sun turns the gray dome of the Panthéon to rose.

Drouant, in the Place Gaillon, on a quiet street just off the Avenue de l'Opéra, is a pleasant haven on a warm day down town; surprisingly cool are its spacious peach marble rooms, with great open windows and deep, comfortable armchairs.

Even when there is not a breeze stirring below in Paris, you will find one in the evening in the Place du Tertre, high on Montmartre, where you dine in the little open square beneath young trees and giddy parasols in the middle of a sort of comic opera. The drive in an open taxi up the hill around Sacré-Cœur is cooling, and Paris lies lighted at your feet even as at Louise's in the opera.

On another hot, weary evening take the little river boat before seven o'clock, and go down the Seine, past all her lovely bridges, to the Quai de Billancourt. There, at Le Select, you will dine peacefully within high garden walls, beneath great trees set around a

sunken *tapis vert*. It is adorable, an oasis; as the lamps begin to twinkle on the tables you forget even Paris!

And for this hot weather, here are some cool dishes you might try at any of these restaurants: —

A *porto glacé* instead of a cocktail. Melon, beautifully iced, or jellied eggs, or *jambon de Parme* (it's called Westphalie, *chez Drouant*) makes a perfect appetizer when *bors d'œuvres* pall. Lobster mayonnaise, or cold salmon with *sauce verte*, is excellent, and there are all sorts of cold meats in aspic. *Pâté grand'mère*, at the Médicis, or *jambon d'York* at Prunier's, is celestial with a salad of romaine. So is the icy Vouvray you get by the glass at Prunier's bar. Sauternes and Chablis are good hot-weather wines too — better than red. Wild strawberries or peaches make the best dessert, or plain ices, and fruits chilled in kirsch or champagne are delicious. The champagne cup at Le Select is admirable, and for ultimate coolness nothing quite equals a *crème de menthe frappée*.

J. L. R.

If you want to see a bit of America in the heart of England, just include Sulgrave Manor, the ancestral home of the Washingtons, in your journey from London to Oxford.

Sulgrave is a quiet little village where English gardens bloom in the sun, where many of the roofs are made of thatch, and where the very atmosphere suggests past centuries. Over Sulgrave Manor floats the Stars and Stripes; within the old church, near by, are draped, side by side, the Union Jack and the American flag. It gives you a peculiar sense of security and satisfaction to visit this shrine where England and America are so closely allied.

The manor house has been restored. The lovely dignified old furniture, the huge, hospitable fireplace, its cranes hung with cooking utensils used long ago, and the lavender and rose gardens were truly inspiring to the heart of an American.

You should allow time to visit the antique shop across the way, where there is a collection of very interesting things. You must not fail to have tea in the adjoining house in the next garden. They serve delicious cakes of various kinds, with thin slices of buttered bread and jam.

The drive back to Oxford in the late afternoon winds through many peaceful villages built of stone. Blenheim Palace, erected for the Duke of Marlborough, rises above the trees to your right — but that is another story.

M. H. B.



## When a hot manager made a road map

THIS guest was leaving early in the morning for the South. And he didn't know a road. During the evening, the manager himself made a road map for the guest. Did the guest appreciate it? He wrote back and said he never made a wrong turn.

Perhaps we're wrong in talking about such little things, when we have such big things to offer. Bigger rooms at lower prices. Roomy closets... Populared priced cafeteria or coffee shop. Central location... Especially selected meats for all dining rooms. But somehow, the little extra things that bring our guests back. You'll be back, too, once you know us.

### Extra service at these 2 UNITED HOTELS

NEW YORK CITY's only United... The Roosevelt  
PHILADELPHIA, PA. .... The Benjamin Franklin  
SEATTLE, WASH. .... The Olympic  
WORCESTER, MASS. .... The Berkshire  
NEWARK, N. J. .... The Robert R. McCormick  
PATRICKSON, N. J. .... The Alexander Hamilton  
TRENTON, N. J. .... The St. Nicholas  
HARRISBURG, PA. .... The Pennsylvania  
ALBANY, N. Y. .... The Tenth Muse  
SYRACUSE, N. Y. .... The Onondaga  
ROCHESTER, N. Y. .... The Rochester  
NIAGARA FALLS, N. Y. .... The Niagara  
ERIE, PA. .... The Erie  
AKRON, OHIO. .... The Akron  
FLINT, MICH. .... The Flint  
KANSAS CITY, MO. .... The Plaza  
TUCSON, ARIZ. .... El Conquistador  
SAN FRANCISCO, CAL. .... The San Francisco  
SHREVEPORT, LA. .... The Washington  
NEW ORLEANS, LA. .... The Roosevelt  
NEW ORLEANS, LA. .... The Bienville  
TORONTO, ONT. .... The King Edward  
NIAGARA FALLS, ONT. .... The Niagara  
WINDSOR, ONT. .... The Prince of Wales  
KINGSTON, JAMAICA, B. W. I. The Constantine







FROM THE JULY HOUSE BEAUTIFUL

Planning now for  
your little house?

The House Beautiful  
has hundreds of  
suggestions for you

The House Beautiful 10 Perry St. Concord N.H., or 8 Arlington St. Boston  
Subscription: Indorsed find \$1.00 for 5 months  
3.00 " 15 "  
4.00 " 24 "

Name \_\_\_\_\_  
Address \_\_\_\_\_





A telephone on your writing desk simplifies the matter of entertaining immeasurably. You can invite your friends . . . direct your servants . . . and arrange all the little details incident to planning a party . . . without moving from your chair.



In the library, a telephone enables you to make calls and direct them without dropping your book or leaving your work.



The pantry telephone makes it possible to talk to the garage . . . without taking her too far from an active center.

## "AND CUT SOME ROSES FOR THE TABLE, PLEASE"

FRESH FLOWERS FROM THE GARDEN . . . YOUR MOTOR FROM THE GARAGE . . . EASILY, QUICKLY, BY TELEPHONE



A telephone at the entrance brings flowers when you want them . . . a helper just as quick to work about the grounds.

IN HOMES that seem to run themselves—where smooth direction is sensed but seldom seen—there you are likely to find telephones in convenient places. In bedroom, nursery, library, kitchen, basement, garage—wherever time and energy can be saved by quick communication. With equal ease, you talk from room to room, to friends across the street, across the state, or even across the ocean—over the same instruments.

Many homes employ the dial telephone intercommunicating system, perfected by Bell engineers, which serves up to fifteen telephones. No operator is necessary. Calls can be answered at any telephone and transferred to any other.

There is complete privacy on all calls, inside or outside. The instrument most often used is a specially designed handset telephone, compact and smart in appearance.

Intercommunicating systems of many kinds, and special equipment for special requirements, are available from your telephone company. All such systems are installed and maintained by the company, which assures you of continuous, satisfactory service.

The telephone company will be glad to help you in planning the telephone arrangement best adapted to the needs of your home or apartment. Just call the Business Office.





# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING

*A Complete Individual Service*

*We are glad to answer without charge questions about:* BUILDING, FURNISHING, EQUIPPING, PLANTING, CARE OF PLANTS, SOURCES OF OBJECTS ILLUSTRATED (IDENTICAL OR SIMILAR), IDENTIFICATION OF ANTIQUES

*We have on file a list of the best architects and can refer you to those in your vicinity. We ourselves maintain the* Home Builders Service Bureau *of workers trained in the professions of Architecture, Landscape Architecture, and Interior Decoration. At a very moderate scale of fees this Bureau:* SELLS STOCK HOUSE PLANS, ESPECIALLY DESIGNS SMALL HOUSES, REMODELS HOUSES, DESIGNS GARDENS, MAKES PLANTING PLANS FOR GROUNDS AND GARDEN, MAKES COMPLETE FURNISHING SCHEMES

*Send for free booklet that describes these services more in detail*

VOL. LXIX. No. 6

## CONTENTS

June, 1931

Cover Design (Student Prize, 1930).....	J. E. Mansfield	Summer Playhouses for Old and Young.....	611
Window Shopping.....	562	A House of Southern Inspiration . . .	Medora Addison Nutter 615
What's New.....	578	The House of Mr. and Mrs. J. Hampden Robb at Beverly, Massachu-	setts
Travel.....	582	J. Hampden Robb, Architect	
Over the Editor's Desk.....	589	Primroses Bloom Early and Late.....	Anderson McCully 619
Frontispiece: A Practical Wall Fountain for a Small Garden.....	590	For a Seashore House and a Country House.....	622
So Big.....	Eleanor R. Upton 591	A Lawn That Repairs Itself.....	Thomas H. Uzzell 624
A Cape Cod Cottage big enough to house a Family of Three as well as a Coffee-Colored Pekingese		Stucco and Stone Houses Built Recently in California... ..	625
For Porch and Garden.....	595	Clarence A. Tantau, Architect	
China for the Seashore Cottage.....	Helen Sprackling 598	Keeping Your House in Step.....	Milton Tucker 629
The Bedspread for the Country House.....	Christine Ferry 600	V. Covering or Resurfacing Old Floors	
The Greenhouse Leaves the Service Ell.....	602	A Weaver's Cottage in a Picture-Book Setting	
The Harmonious House.....	Ethel Lewis 604	Harriet Sisson Gillespie 630	
III. Styles that are Friendly may be Combined		Antiques.....	Nancy Cooper 634
Sketches by Gilbert Rohde		The City Garden.....	Janet Howison Marsh 636
The Romance of Tapestry.....	Helen Bishop 608	III. Making the Roofs blossom like the Rose	
		How Does Your Garden Grow? .....	Elizabeth Leonard Strang 654
		Index to Advertisers.....	660

## *In the July Number*

**THE SEASHORE HOUSE OF MODERATE COST**  
The special requirements of the seashore house are defined and illustrated by plan and perspective in this article.

**ABLE SETTINGS FOR OUT-OF-DOORS**  
New cloths, new china and pottery, and other new appurtenances for the out-of-door meal are shown by illustrations.

**SHORE PROBLEM**  
The description of a new brick house successfully adapted to the rocky North Shore of Massachusetts.

**THE PLAY PEN GARDEN**  
A delightful tale of the struggles of an amateur gardener to have a succession of bloom of small flowers in a tiny seashore plot.

**KEEPING YOUR HOUSE IN STEP**  
Almost every week something is put upon the market to make our houses electrically more perfect. The newest appliances are described in this installment of this helpful series.

**PORTFOLIO OF SUMMER HOUSES**  
Photographs of houses in the country and at the seashore, of traditional and modern types, both interiors and exteriors, are included in an eight-page spread.

**DESIGN IN THE CITY GARDEN**  
This last article in a series on this subject discusses what is perhaps, after all, the most important feature of the garden in the city.

**PIONEERING BECOMES AN ART**  
An article that tells in detail just how to make a log cabin, a kind of summer house that brings us more correspondence than any other type. Fully illustrated with photographs of a cabin built by the author, who has made a special study of the log house.

**SUPPLY FOR THE WALL FOUNTAIN**  
Detailed description, with diagrammatic drawings, of the proper installation for the reuse of water for a fountain when a municipal supply is not at hand.

**SUPERIOR IRIS OF TO-DAY**  
New varieties are given of this popular perennial which is made to grow more beautiful every year.





*Residence of H. M. Seaman, River Road, Milwaukee  
Fitzhugh Scott, Architect*

**Much of the Charm of this Cotswold stone house rests in the inevitableness of the tile roof. This pattern of Ludowici Shingle Tile was originally developed for the Harkness Memorial at Yale University. Whatever the size of building or the style of architecture, there is a pattern of Ludowici Tile to bequeath enduring beauty and permanent protection.**

**LUDOWICI TILE**

NEW YORK, 563 FIFTH AVE.

CHICAGO: 104 SOUTH MICHIGAN AVE.

Made by  
**LUDOWICI-CELADON COMPANY**

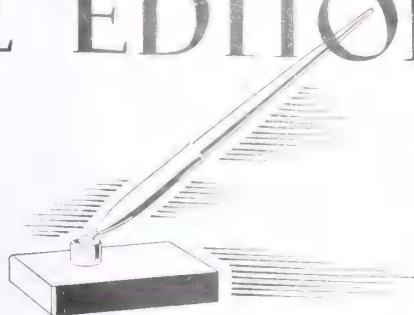
WASHINGTON: 738 FIFTEENTH ST., N.W.



# OVER THE EDITOR'S DESK

WHETHER it is more desirable to live 'up in a villa' or 'down in the city' has many times been argued without any definite conclusion being reached. Up in a villa there is the balm of solitude and open spaces to be opposed to the gregariousness and congestion of the city, but these are virtues or defects only as we ourselves decree. Consequently impartial judgment on the question can never be arbitrarily rendered, since personal choice will ever throw the weight one way or the other. A country homestead is, to be sure, more often the subject of a poet's idyl or of a painter's canvas than is a city flat, and we may be persuaded to see through the artist's eye temporarily without realizing the full difference between a picture and reality. It is not difficult in fact to appreciate the joys of the country when he vividly portrays them and to enter into these joys vicariously. Thus for the moment we are perhaps convinced with him that crowds are madding and silence alone to be desired. But unless we know that they will continue to be madding to us, they are not necessarily to be shunned. For before we can orientate ourselves to the hills we must know that we have within us rich reserves not only against a rainy day, but against a silent one. Whether then our choice is to be villa or city, let us face the problem squarely, making the decision honestly and with full knowledge of all its accompaniments.

THE immediate cause of these thoughts is a country estate recently visited, as fine and complete a one as might be found. It was an old homestead situated in the midst of rolling acres dropping gently to a large lake, surrounded by friendly woods and open sunny fields, with all the appointments for tennis, riding, bathing, and boating.



## Town or Country?

From both Nature and man it had received the very accolade of beauty. But alas, with all its loveliness, it remained a house spiritually unoccupied, and not an expression of the tastes or habits of the owners. They could not fill its corners and crevices, could not live themselves into it and animate it, could not in actuality possess it. The fault lay in not looking ahead at the moment of taking the first step; in not realizing the incongruity between the life that the possession of this place would imply and their own past.

BEFORE, then, we plan a place in the seclusion of the country, we should set ourselves some test to gauge its suitability. If we do not love the croakings of the frogs better than the roar of the city; if we do not find greater drama in the appearance of the first skunk cabbage than in a mystery play on Broadway; if we do not find more beauty in the 'crease in the meadow where God ran His finger through it' than in a shorn suburban lawn; if we fear the silences and fall back upon the radio, then we should consider well. If the music of crickets and katydids means nothing to us; if the roadside underbrush yields less pleasure than Fifth Avenue shop windows; if a dripping drizzling rainy day, with the plashings of raindrops in the rutted road and the smell of the damp earth in the air, is simply a day dropped out of the calendar, then we are headed in the wrong direction and should hie us back to the suburbs or the city. If we cannot take ourselves by the arm with *bonne camaraderie* and stroll down the lane, finding ample matter for conversation; if we cannot count more friends along the garden border than on the boulevards, then let us check our course once more before casting off from the crowds of the metropolis.

## A New Robot

Speaking of Robots (see the article in last month's issue by Ethel Peyser), the newest and the most nearly perfect mechanical man has just made his debut as 'Mr. Vocalite.' In response to spoken commands, he is said to be able to arise, sing or talk, smoke a cigarette, sit down again, and perform various other operations. Although these particular performances do not seem important enough to excite us to-day, who knows but that to-morrow he may be issuing commands to us?

## A Letter from Sweden

We are particularly glad to receive such a letter as the following because it verifies our belief that readers of the *House Beautiful* really do read it:—

Every month I purchase your charming magazine here in Sweden, and I must say that of all the magazines I ever saw from America, England, Germany, France, Denmark and Sweden I never

read one more interesting than yours. All in the *House Beautiful* is good reading.

Many other readers have testified to the fact that they read the magazine thor-

articles that are really informative and that justify the large amount of time put upon them.

## Lilac Time

Perhaps Mr. Alfred Noyes will add another verse to his 'Come down to Kew in Lilac Time,' to commemorate Lilac Week in Rochester, New York. Here a truly remarkable collection of lilacs, exceeded only by those at Kew Gardens in London, has made the week of their blossoming (some time at the end of May) an event that attracts flower lovers from far and wide.

## A Bad Blunder

Fletcher Steele has written that he made a bad blunder in forgetting, when he released the photographs to us, that Thomas H. Desmond & Associates, Inc., was associated with him on the landscape work for the house of John S. Ellsworth, which was pictured in our March number.



FRANCIS KEALLY  
Mr. Keally designed the house  
and greenhouse shown on page  
602 of this issue

oughly from the first page to the last 'including the advertisements.' For this reason we make it our concern to publish





## A PRACTICAL WALL FOUNTAIN FOR A SMALL GARDEN

*In the patio in the house of Mr. Frank Hickman in Los Angeles a wall fountain with counter, shelves, and cupboards provides water as well as storage for pots and small tools, and is thus an excellent feature for a garden where operations are carried out on a small scale. Roland E. Coate, Architect*



# THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



## SO BIG

*A Cape Cod Cottage big enough to house a Family of Three  
as well as a Coffee-Colored Pekingese*

BY ELEANOR R. UPTON

WHEN playing golf at the Wianno Club on Cape Cod, one may look across the rolling green of the course and see a little rose-covered shingled cottage nestling under tall pines and oaks. These trees literally tower above the house and make it seem of doll-house proportions — an effect which is augmented by a low, creamy-white picket fence which surrounds the garden.

One cannot resist approaching the house, and on doing so one sees that it is covered with those delectable, soft silvery-gray shingles which only Cape Cod air produces. The shutters are blue-green, the color of verdigris on old copper, the trim cream-colored like the fence, and the low bank which slopes to the winding, sandy road has been transformed into a rockery full of small plants growing close to the earth. Passing through this to the little gate, one enters an enclosure of lawn with flat stepping-stones leading to the brick-floored porch. Just inside the fence is a border full of hollyhocks, phlox, Delphinium, sweet-William, and all the familiar old-fashioned flowers which

bloom in varying shades of pink and blue. Window boxes are gay with ageratum, pink Geraniums, and white petunias.

Near the back door is a shingled well house overgrown with morning-glories. An old bucket standing on the ledge gives such a realistic touch that only the initiate would suspect that the well has been built for less than a year and really camouflages the trash barrel.

This cottage is a demonstration of what can be done to make a long-cherished dream come true. Mrs. Merrill, the owner of the house, literally stood by and saw every detail as she had pictured it translated into wood and plaster.

For years she had gazed enviously at every picturesque and attractive little house she had passed in her wanderings over the Cape, and when the time came that she could build one for herself and her little daughter she had evolved in her mind just what she wanted. She had kept a scrap-book with a collection of pictures of both exteriors and interiors and she had carefully observed the details of all





*Surrounded by tall pines and oaks, this little cottage with silver-gray shingles and blue-green blinds appears of doll-house proportions — an impression augmented by the low picket fence which frames its dooryard garden*

the houses she particularly admired, so she knew just exactly what she wanted even if she did not know just how to go about getting it.

Although only a tiny glimpse of the beautiful blue sea south of Cape Cod was visible from the lot which she finally selected, the billowy green of the golf course was a soothing substitute for a wider ocean view.

With her ideal firmly in mind and her scrapbook under her arm, she approached a kindly Cape Cod builder and laid her scheme before him. He was anxious to please, but hard to convince. The most serious difficulty arose from their efforts to arrive at a happy compromise between the owner's taste for the best and the unpleasant truth that the best costs money. Finally a floor plan was settled on which included a little front hall with the living-dining-room on the left, behind that a kitchen, then a maid's room and tiny bath. On the right of the entrance is the owner's chamber and a bath connecting her room with her little daughter's. This has proved to be a very practical and convenient plan for the two who occupy the house.

As usual, the first scheme was that the house was to be built as cheaply as possible, but bit by bit the plans were changed and the house was solidly constructed so that it could be lived in the year round.

In order to be sure that everything about the house

developed as she wanted it, Mrs. Merrill moved down to the Cape that she might have an eye on the progress of the work daily. As there was no cellar, the framework went up quickly — so quickly that she, like all people who are building for the first time, thought the house would be ready to live in in six weeks! But when the time came for finishing, as is always the case, the workmen began to slow up.

The problem of wide boards for the floors was one of the first to be discussed, because Mrs. Merrill said she simply had to have wide pine-board flooring, 'even if there was no roof overhead.' The builder, who had been told that economy was necessary, was horrified at this suggestion and quoted prices that were horrible in themselves. One happy day when poking around an old building in search of window frames, he and Mrs. Merrill came on just the thing they wanted — old pine boards of uneven widths and full of knots, which could be bought for eight cents a foot in contrast to the twenty cents which was the lowest market price elsewhere. The boards were purchased immediately and that problem was solved to everyone's satisfaction.

The walls also received a great deal of serious thought. Expensive plastered or papered walls were out of the question and wallboard was also ruled out. However, the





*Chintz hangings with a background of a lovely soft, faded red set the color scheme for the living-room, whose walls and ceiling are painted in a harmonizing shade, suggesting the mellowness of old age. The floor is painted a dull red, splattered in blue and cream, overlaid with a large braided rug and smaller hooked rugs, and the furniture is of old pine and maple*





builder suggested using a very rough plaster mixed with a large amount of sand, and that was adopted with extremely happy results. Mrs. Merrill stood right beside the plasterer and wielded the trowel herself until she got the effect she wanted. The ceilings were made of the same uneven boards as the floor, and beams were added in the living-room.

Pine boards for sheathing the fireplace end of the living-room, varying in widths from eight inches to two feet, were also hand-picked at the carpenter shop. It took considerable persuasion to get the carpenter to put up a simple pine shelf for the mantel which harmonized with the rest of the woodwork.

Every day new problems came up, and although Mrs. Merrill was thought to be 'full of notions,' they generally worked out to be both practical and effective — much to the surprise and admiration of the old builder. One day she was sent for in a great hurry to decide the height of the sink. This was a totally new idea to her, as she had always thought that sinks, like Topsy, 'just grewed.' However, since decide she must, she said it 'had better be three feet from the floor.' This brought forth a storm of protest from the plumbers and foreman and a rehearsal was held forthwith — standing, sitting, washing dishes, and going through all the motions usually made at sinks. The height of three feet was definitely vetoed by one old man's saying that he had found that when he washed his face at a three-foot sink the water dripped off his elbows on to the floor — which would have been a calamity, of course —

and the sink was built at a height of thirty-two inches.

A really warm argument arose as to whether or not the maid should have a bathtub, and opinions on this subject were both interesting and varied. 'I guess the maid can live without a bathtub,' one of the workmen volunteered. 'I lived twenty years in a house without one and I was cleaner then than I am now.' And as he was an immaculate-looking person, he seemed (Continued on page 638)



*This curly maple four-poster in the daughter's bedroom is of small dimensions especially designed for some child of long ago. The room is done in soft shades of peach and green suggested by the old patchwork quilt now used as a bedspread*



*The color scheme of the owner's bedroom is lavender and green — a delightfully cool combination for a summer bedroom. The maple four-poster is draped with a valance and curtains of a small-patterned green print, and has a bedspread of écru dotted marquisette with one inch bands of green glazed chintz on the ruffles. The window curtains are of crisp lilac organdie*



Photograph by Will Connell



## FOR PORCH AND GARDEN

*This belvedere of wrought iron with copper roof can be purchased ready for erection. This size, 9'4" in diameter and 9'6" high, is to be mounted on a brick base as shown. A larger one, 20' in diameter and 18' high, needs no base. Courtesy of Perin's, Ltd.*



Photographs by Dana B. Merrill



*The chairs above are of woven rattan on steel tubing; the round table comes in chrome, cadmium, or lacquer finish (the latter in any color) with wood top in a contrasting color; the end table has a top of formica. The double chairs have a slender tube frame, lacquered in any color, and cushions of heavy linen. Courtesy of Ypsilanti Furniture Company.*

*Below, the chairs are of rattan, made waterproof by varnishing, and of French enamel cane. The backgammon table has side pockets of formica, which is proof against staining, and a drawer for equipment. The comfortable chaise longue rocker has cushions in a wisteria pattern. Courtesy of Sons-Cunningham Reed & Rattan Company*





*This 1931 version of bent-wood furniture was designed by Gilbert Rohde. The bent wood is of beech finished to match the mahogany used for the flat surfaces of the table and desk. Cane is used in the backs of some of the chairs, dyed to harmonize with the wood. The upholstered pieces have seats of plaid, shading from straw color through beige to dark brown, and backs of a plain fabric woven in the same threads used in the plaid. Courtesy of Heywood-Wakefield Company*



*This furniture also combines tubular steel and rattan which is rendered waterproof. The upholstery and umbrella are of duck in Basque colors—brilliant red, yellow, white, and black. Shown by courtesy of Ficks-Reed Company*



*Oh, I'll be going, leaving the noises of the street,  
To where a lifting foresail-foot is yanking at the sheet;  
To a windy, tossing anchorage where yawls and ketches ride,  
Oh, I'll be going, going, until I meet the tide.<sup>1</sup>*

## CHINA FOR THE SEASHORE COTTAGE

*The Shops offer a Variety of Designs to Suit Marine Tastes*

BY HELEN SPRACKLING

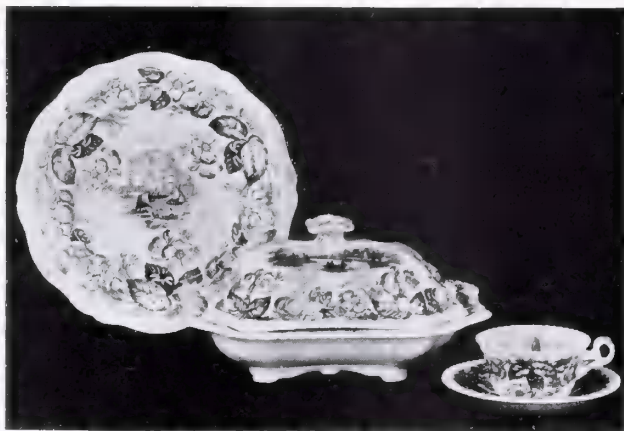
LIFE for us these days is a picturesque adventure wherein the detail is of no mean importance. It reflects an increasing sensitiveness to the subtler moments, the nuances of beauty. It gives evidence of a keen enjoyment in the art of living. In a final word, it bespeaks the depth and quality of our own adventure. After which bit of philosophy I proceed to the subject in hand — china.

In delightful ways the potter's art has caught the flavor and the tang of the sea. Very little of this so-called china was deliberately planned for seashore use. With most of it the romance of forgotten years lies under the glaze, but the use of it in one's seashore cottage is just one more of the fascinating details which make our modern existence the exciting matter that it is.

Suppose for instance that your cottage is somewhere on Cape Cod or along the coast of New England, more particularly in Massachusetts — perhaps even on that historic bit of shore between Boston and Portsmouth. Then what more exquisite touch than the use of Spode's 'Old Salem'? This fine old pattern with its very lovely strawberry border and panels of shipping and river scenes revives again those days when Salem was a leading seaport town and the steam cotton mills, with their gently

droning spindles, and the shoe factories had not yet banished the salty flavor of its existence. Though the date of the original production of Spode's 'Old Salem' is not given, it undoubtedly dates from the late eighteenth century. The American Colonials ate from Spode platters before 1776, and the 'Old Salem' pattern was perhaps one of those designed especially for the American market about this time. Original pieces in pink and black have been found in various parts of New England, and on the old account books of the Spode factory are the names of many of the Colonial families who used Spode wares. You may have it exactly as it was in those Colonial days, printed in black, rose-pink, blue, mulberry, or green.

And then there is Mason's 'American Marine,' appealing to all lovers of old ships and quaint china. Without wishing to qualify its use for one moment, I can see this on the dining tables of Long Island cottages and those along the Jersey coast. A wealth of tradition is associated with this particular earthenware pattern designed over seventy years ago to honor American shipping at the dawn of the steamship age. The pattern, beautifully engraved on copper plates, has been treasured these many years, and affords



Spode's 'Old Salem' pattern (above), with its strawberry border and panels of shipping scenes, is particularly at home in houses along the New England coast. Courtesy of Copeland & Thompson, Inc.



Ridgway's 'Clipper Ships' (left) are reproductions of paintings of historic ships surrounded by a border of Colonial tradition. The colorings are soft blues and browns. Courtesy of Stern Brothers

Wedgwood's 'Torbay on Patrician' (right) has Old World scenes in soft green or red against the warm cream background of this famous Queensware. Courtesy of Ovington Brothers Company



<sup>1</sup> From 'A Wanderer's Song,' by John Masefield, by permission of The Macmillan Company, Publishers



The pink lustre pitchers below show a revival of an old copperplate picture of an American frigate bound for Russia. Courtesy of Stern Brothers

Wedgwood's 'Ferrara' (below), depicting Italian harbor scenes, has a lovely floral border. An excellent illustration of copperplate printing which dates from the late eighteenth century. Courtesy of Ovington Brothers Company



Mason's 'American Marine' (above), issued over seventy years ago to commemorate the passing of the sailing vessel, is rich in the rosy pink characteristic of this underglaze printing. Courtesy of R. H. Macy & Company

finally there appeared in New York the *Great Eastern*, with both paddle wheels and propeller, the wonder of the day.

There you have the background which to-day makes Mason's 'American Marine' not only a superb seashore china, but one of the finest examples of copperplate engraving that have recently been revived. This appears in blue, rose-pink, mulberry, and the original color combination of sepia browns and green.

There is no end to the fascination of this old transfer-printed china once one falls under its spell. So authentically revived, it becomes to us a definite link between the swiftly rushing complexities of this twentieth century and the leisurely procedure of those past. In our rapid pace we pause for a moment: the old craftsman and his day have gone, but here in our hand is the tangible evidence of his work now brought to us by modern, twentieth-century methods of production. So nobly did he build that the indescribable flavor of antiquity (*Continued on page 638*)

a very fine example of the work of the old potters a generation or two back. The engraving has been done with meticulous care; the platters particularly are works of art.

Consider the design for a moment. Beginning at the edge is the hempen rope, — they had no anchor chains in those days, — framing pictures most faithfully portrayed of both the sailing and the steam vessels of the time. In the small pictures on the rims of the plates and platters we see saucy little schooners, brigantines, modest sloops, the skipper in his dinghy, and pompous old side-wheel steamships. The centre scenes are masterpieces of craftsmanship, fine-looking brigs with all sails set ploughing through roughened seas. Back in the early eighteen hundreds these were the fastest vessels on the seas. New York's waterfront was a forest of masts, and the journey to Europe was an uncertain matter of thirty to forty days, depending on wind and weather. Then steamships began to appear, among the first being the famous *Britannia*, grotesque with her very tall smokestacks in the centre between two masts, but nevertheless a real sensation, and

The quality of Theodore Haviland plus the charm of a Suzanne La-lie design results in a dinner service for the seashore of unusual delicacy and charm. The colorings are old blue (the wavy lines), gold, and black. Shown by courtesy of Theodore Haviland and Company





# THE BEDSPREAD *for the* COUNTRY HOUSE

*How and of What shall it be Made?*

BY CHRISTINE FERRY

BECAUSE of its size and position upon the most important item of furniture in the room, the bedspread plays a leading rôle when sleeping-room appointments are being considered, and influences the selection of window draperies, covers, and other furnishings of lesser importance.

As the style of the spread is determined by the type of bed upon which it is to be used, and this, in turn, by the character of the room, it seems not too much to claim that, in the final analysis, it is the architecture of the house which governs the choice of a bedspread.

Taffeta, velvet, rayon mixtures, beautiful brocades, chintzes, printed linens and cottons, as well as filmy drapery and dress materials, may all suitably be employed in bed dressing. Yet one would hardly choose the more luxurious textures for use in connection with the simple furnishings of a country farmhouse or a patchwork quilt for a formal city apartment.

Although the same material is sometimes employed for both window draperies and bedspread, it is usually more pleasing to choose fabrics which are harmoniously related to one another and link them together in the finishing trim.

Whether the spread shall be made in one or two parts depends to some extent upon the material selected for its

development. But as a usual thing those prepared by professional decorators to suit individual requirements are made in two sections, — the bedspread proper, to cover the mattress top and the sides of the bed, and the pillow scarf, — while those offered commercially are made in one straight length, in order to be adjustable to varying conditions.

When developed in this manner, the spread is planned to be drawn up over the pillows and tucked under them along the lower edge. When there is a footboard, a bedspread of this type is sometimes planned to tuck inside the side frames. When there is no footboard and the foot posts are inconspicuous, the spread hangs to the floor at the foot as well as along the sides.

The lower edge of a pillow scarf sometimes lies flat upon the surface of the bed top or is tucked under the pillows, as in the case of the one-piece spread. In this manner of bed dressing, the spread covers the top of the bed to the headboard and may either be tucked in along the sides or hang straight to the floor. It is an excellent style for heavy textures or quilted fabrics.

Old-time patchwork quilts make very decorative and appropriate covers for maple beds. They may be drawn up

*This flounced chintz bedspread (below) with attached pillow sham and bindings of a matching color is appropriately used on a maple bed*

*At the right is a modern patchwork coverlet also used on a maple bed. The woodwork of this room is painted blue-green and a semi-glazed chintz is used for the curtains*





flat over the pillows and allowed to hang at the sides. If one is not so fortunate as to possess heirlooms of this nature, it is possible to secure some very decorative ones made in the modern manner on the sewing machine, instead of being done by hand.

Hand-quilted silk coverlets are exceptionally lovely and preferably are made in two sections — that is, with a separate scarf for the pillow. Those made of Tussor silk are sufficiently informal to be suitable for use in country as well as town houses.

As a usual thing, bedspreads are made of widths of material which are frankly seamed together, the lines of seaming sometimes being emphasized with a piping of contrasting color or concealed with applied trimming bands. Valances, or side drops, are attached to the top in such a manner as to emphasize the contour of the bed, and may be either plain or flounced.

When there is no footboard, as in the case of four-poster beds or those having a foot rail, the valance follows along the foot as well as the sides, and the pillow scarf is usually



*The spread in the illustration above is of lightweight yellow linen hemstitched and tufted in a darker shade. It is made in one piece and finished with a plain valance with hemstitched scalloped edges. This spread is sold commercially, and comes in both single- and double-bed size and various colors*



*The bedspread at the left is of linen of warm écreu color bordered with yellow. The painted furniture is Colonial green, and there are horizontally striped window draperies in écreu, green, and yellow. Mary Coggeshall & Jeannette Jukes, Inc., were the Decorators*

*At the right is a pongee spread with Maya design, 'The Two Jaguas,' appliquéd in shades of yellow, orange, brown, and touches of black. Courtesy of Agnes Bowman, Decorator, and William Berri, Inc.*

finished with flounced ends. When there is a footboard, the decoration which tops the side valances sometimes extends straight to the bottom of the spread, where it is tucked in or runs across the bottom of the mattress.

There are charming spreads of this nature made of embroidered dotted muslin, having colored dots on a white ground, of printed voile, of old-fashioned calico, and of colored organdie, bound with a contrasting color and mounted over a rayon slip of the same color, all of which are desirable for summer uses.

Suitable also for country houses (Continued on page 640)





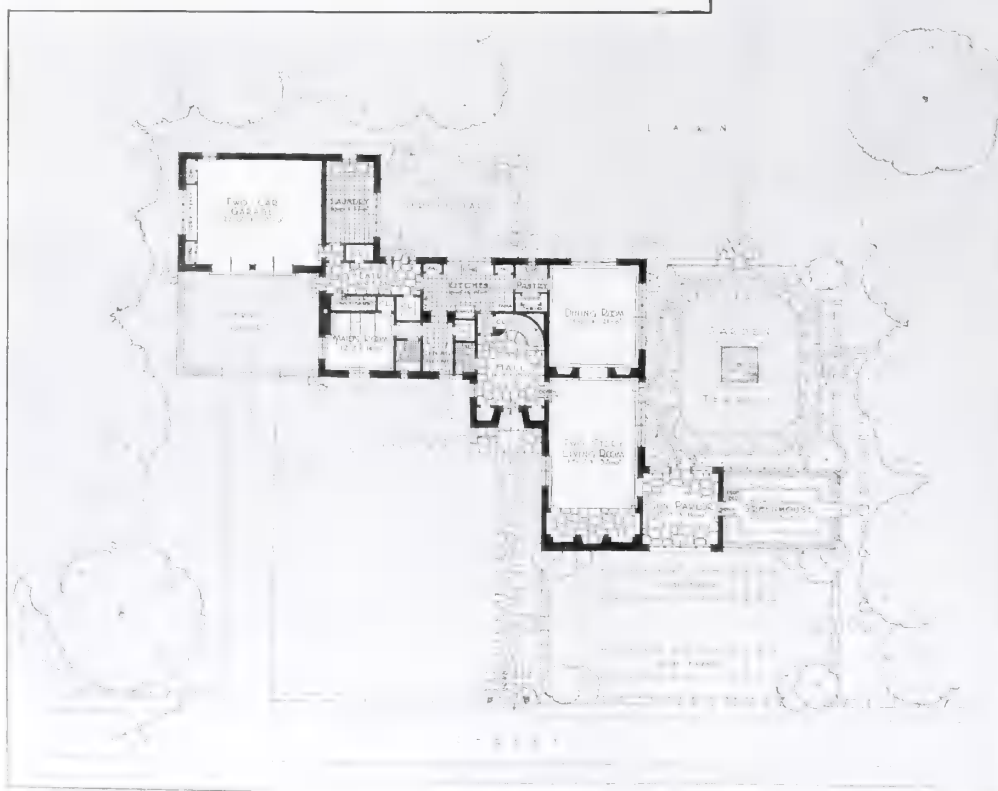
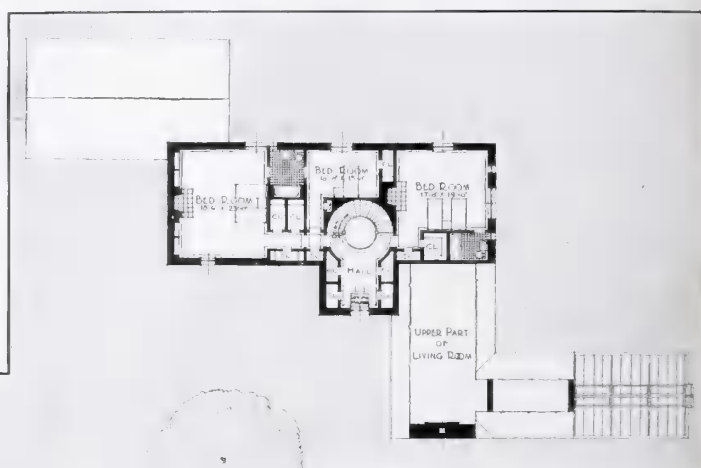
Photographs by George H. Van Anda



*At the left is a bird's-eye view of a model of the group which is shown in the plan below. A detail of the garden, which is bordered on one side by the greenhouse and sunroom, is given on the opposite page*

## THE GREENHOUSE LEAVES THE SERVICE ELL

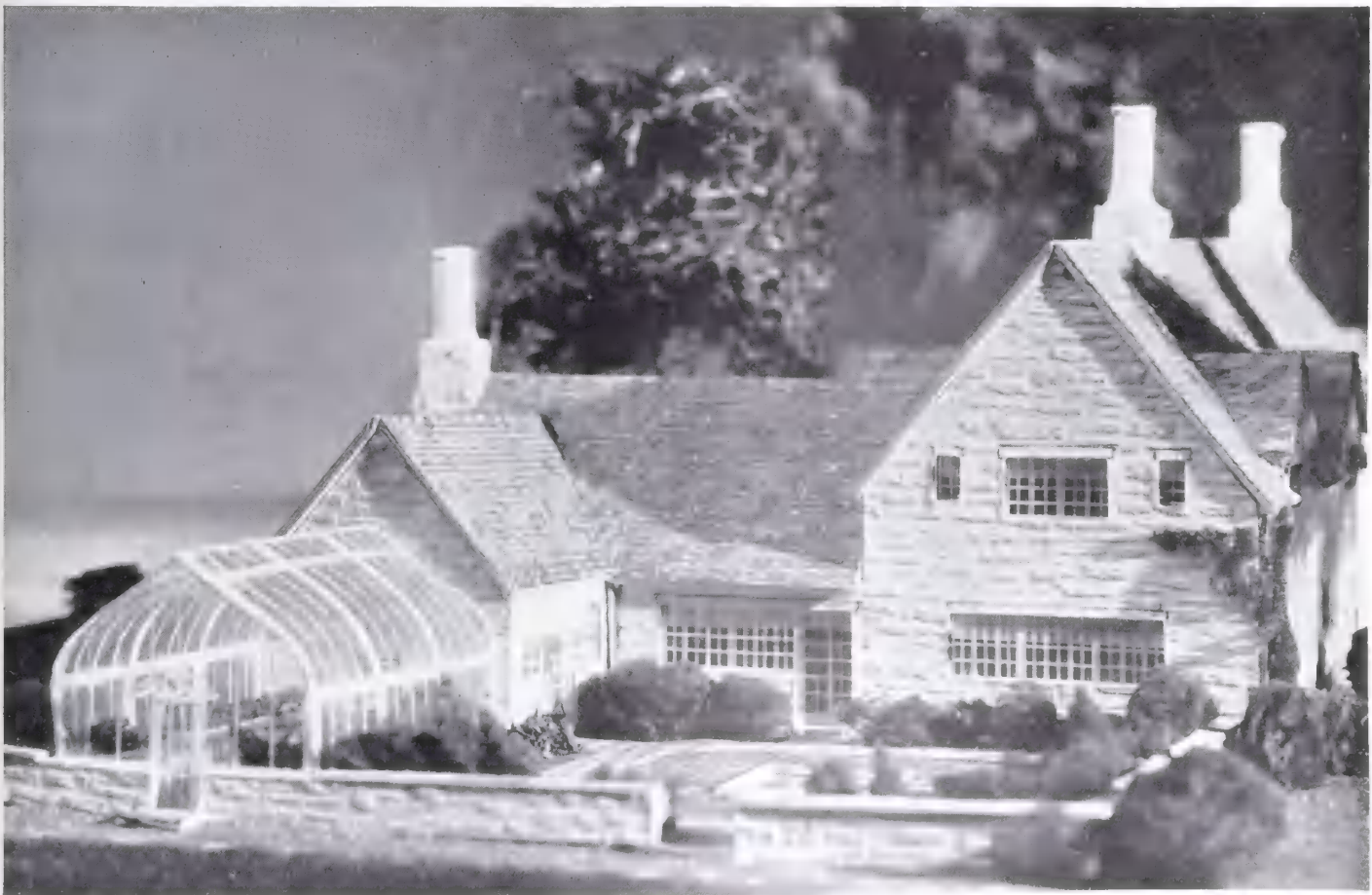
FRANCIS KEALLY, ARCHITECT







*These illustrations of the various views of the house demonstrate with what success a greenhouse can be incorporated in the plan so as to be attractive in the massing of the house and bear a pleasant relation to the living-rooms, if it is so designed at the outset. Here the greenhouse not only is a delightful part of the garden picture, but forms a charming vista from the living-room and sunroom*



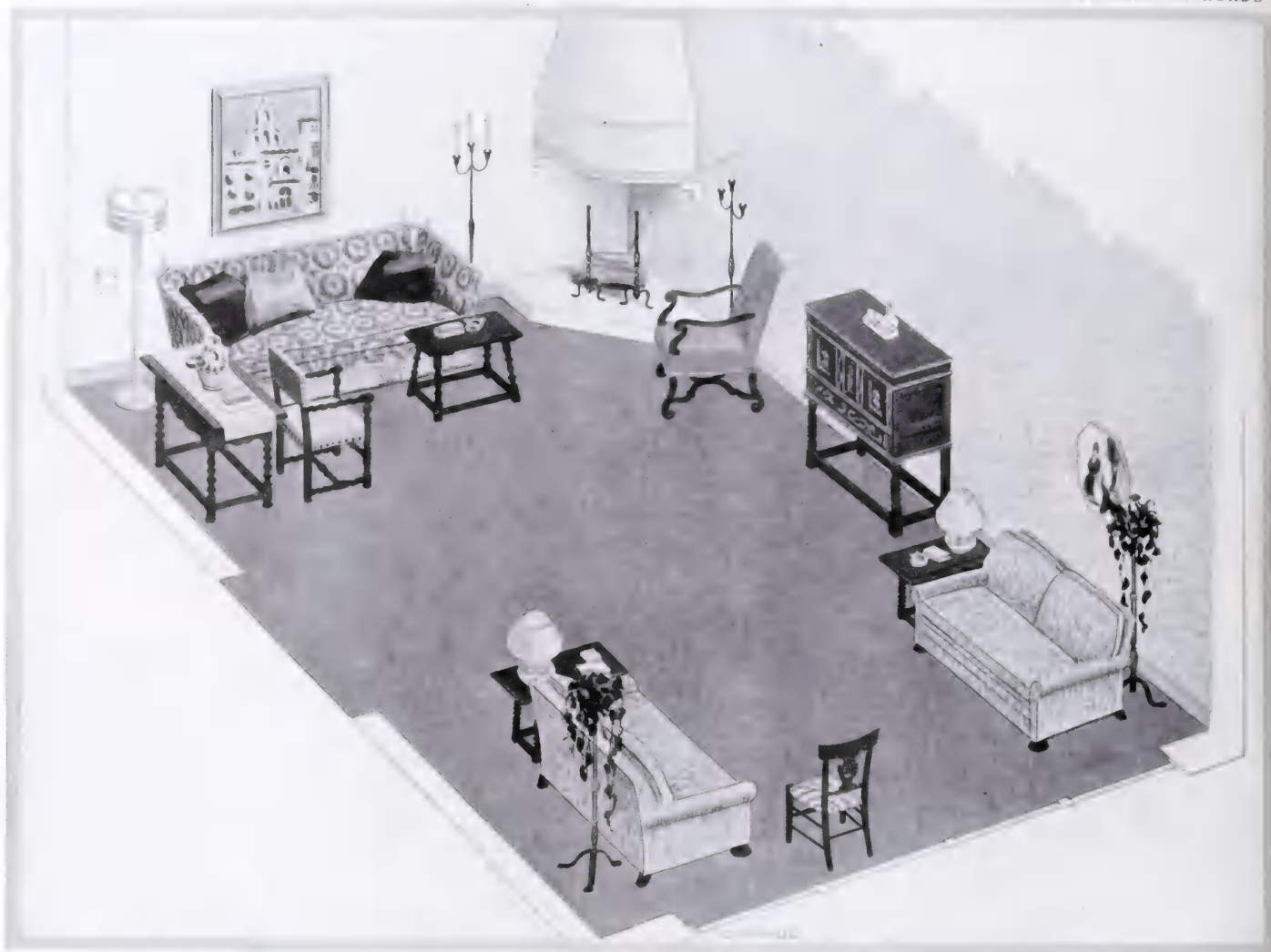


## THE HARMONIOUS HOUSE

### *III. Styles that are Friendly may be Combined*

BY ETHEL LEWIS

SKETCHES BY GILBERT ROHDE



*In this room whose Spanish character is set by the fireplace and beamed ceiling, various styles that are friendly with each other and their background have been combined. The arrangement of furniture emphasizes the importance of the fireplace and also of the large window, which shows more clearly in the sketch on the opposite page*

VERY few of us have strictly period rooms, for they demand a collection of fine antiques of one particular style as well as all the accessories to complete the effect. Even with such a collection there are probably some things that are not absolutely true to period. The use of electricity and radiators and steel-sash window frames and other modern conveniences is always anachronistic. One other reason for seldom carrying out a room in complete period detail is that the variety obtained by mixing styles which are friendly is nearly always more livable. Even the Early American cottage (such as the one we designed last month) looks more inviting with its combination of pine and

maple and French provincial furniture than it would have with only the pine, a perfectly true-to-type background, and none of the comfortable modern accessories. Somehow it is those little things that we have come to think so important which add the livable quality to many rooms.

Styles that are to be used together must be related in general character, even though developed by artists of different countries. The court cupboard of Queen Elizabeth's day can be used in the same room with a heavy Italian refectory table, the rough-textured wall of the background and the boldly designed fabrics being as suited to the one as to the other. Fine French furniture of



the late eighteenth century is very much at home with the Adam, Hepplewhite, and Sheraton styles of the same era in England. The background, the floor, and the fabrics that harmonize with one are suited to the others, for these styles are dainty, formal, and full of elegance.

### *Related Textures and Color*

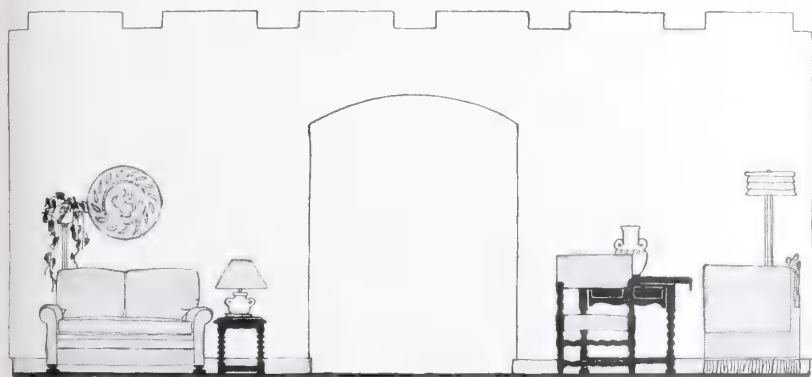
The question is then one of scale, proportion, quality, texture, and finish. The rugged dark oak of seventeenth-century England cannot be friendly with the highly polished surfaces of satinwood. The fine brocades and damasks that reflect the spirit of the late eighteenth century are quite unrelated to the lacquered surfaces of modern reed furniture.

Color, too, must be considered in this effort to combine period styles. The rich reds that add so much to the mellow quality of old Italian furniture are not the reds that reflect the sharp contrasts and simplicity of modern design.

The dainty blues and the rose tones that have long been associated with the French salon and boudoir are not the correct colors for the sturdy, unsubtle style of our Early American settlers. So it goes through the whole range — from scale and proportion, through texture and quality, to color. The answer is always the same, for in creating a harmonious house, suitability must be the keynote.

This month we have designed another room for you to prove these points of difference. It is the same size as the others we have shown you, fourteen by twenty feet, but with an entirely different architectural background. It is the living-room in a house that might be found in one of our warmer Western states, where the Spanish style is so much appreciated. As the exterior establishes the style for the interior, it is not difficult to visualize rough plaster walls with some structural woodwork showing, and a wide-sweeping low roof. Through the open windows of this living-room one walks out on to a delightful terrace where possibly the tinkle of a little fountain adds a refreshing sound. On the other hand it is quite possible for this house to be just as enjoyable in a colder climate. This room might even be in an apartment. If it is, let us consider it as a penthouse, for those windows should certainly lead somewhere; and what could be more delightful than a roof-top garden?

Now as to the room itself. In one corner there is a fireplace undoubtedly Spanish in character. The beamed ceiling and the wide-spreading arch from the hallway accent this definite architectural treatment. The windows, which take up all one end of the room, provide plenty of light, and open or closed suggest



*The furniture and accessories which flank the arched doorway include pieces of various styles which are nevertheless harmonious in character and practical in arrangement*



*The large windows at the end are left free and are simply hung with sheer glass curtains and heavy overcurtains of raw silk. Small sofas at either side of the windows provide comfortable reading corners without obstructing the view*



that a pleasing vista lies beyond. The rough plaster walls with an antique golden brown overglaze provide the correct background and are a pleasing contrast to the dark brown of the woodwork.

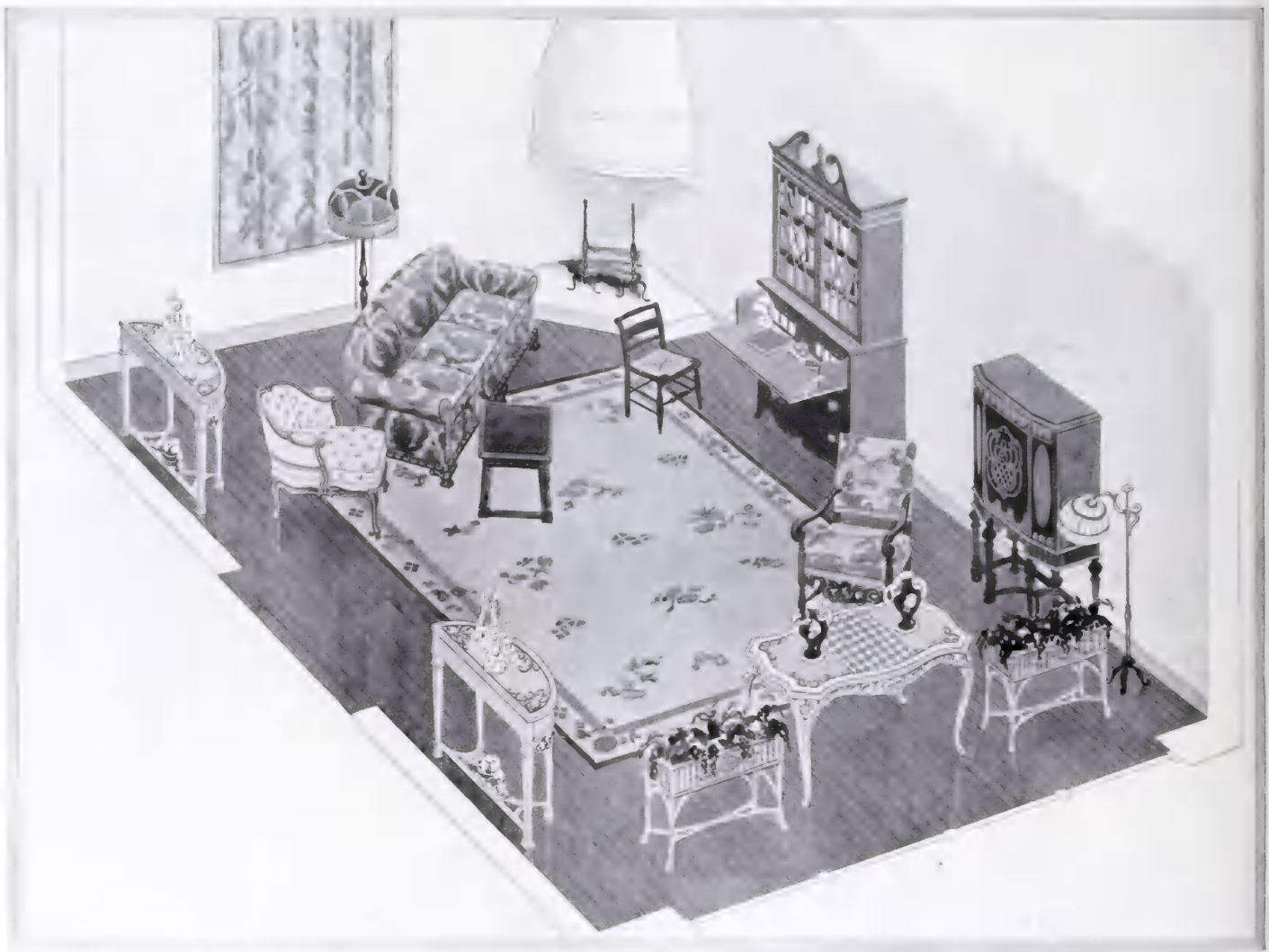
### *The Use of Combined Styles in a Spanish Setting*

Against this wholly Spanish background we have combined various styles, styles that are friendly with each other and with the background. One of the first things to be seen on entering the room is the English cabinet against the long wall opposite the doorway. Without doubt it is seventeenth-century English in style, and it has weight and dignity as well as interest in the flat carving on the doors and the nicely turned legs. To the left of the fireplace is a sofa, modern in make, but following the lines which we have come to regard as Spanish. Near it is an Italian table of the same era. The straight-back chair is of the type that was made in Italy originally, but flourished in England under Cromwell in the seventeenth century.

At the other side of the fireplace is a comfortable arm-

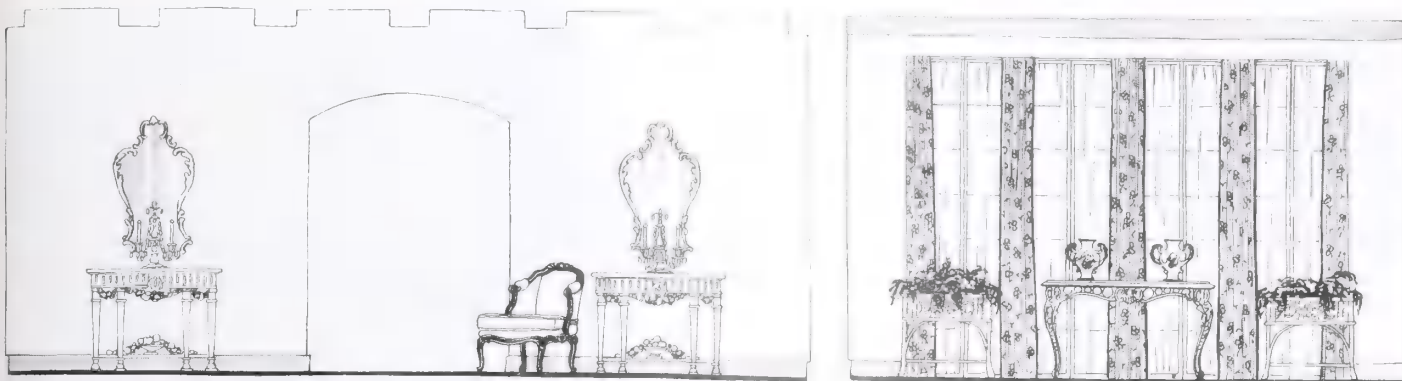
chair that shows a definite French influence, the serpentine stretchers and scrolled arms and legs relieving the possible monotony of too many straight lines. At the window end of the room the two little sofas facing each other are as modern as can be. It is only their deep cushions, their heavy feet, and the fabric with which they are upholstered that keep them in the spirit of the room. Counting up, you will find Spanish, Italian, English, and modern furniture all combined successfully, because in its selection the various essential qualities of suitability were carefully considered.

The question of texture plays an especially important part in this room. With the rough walls there must be rugged woods — therefore most of the furniture is of oak. The floor is entirely covered with a deep-piled carpet of dark brown tone which has almost as much feeling of texture as the walls. The fabrics used for upholstery are of outstanding quality. The copy of an old Spanish damask that is part linen makes a good covering for the sofa. The straight chair close by is upholstered with a modern version of an old English needle-point — all in one tone, however. The big armchair by the fireplace has a roughish antique velvet, the pattern made by the contrast of loops



*No thought of scale, proportion, or quality has been shown in this furnishing scheme of the same room. The furniture is unrelated and badly grouped, and the atmosphere resulting is one of unrest and disharmony*





*Though appropriate for a dainty entrance hall, these fancy mirrors and consoles are utterly unsuited to a living-room of sturdy character. The large end windows which were so attractively treated in the first scheme are here so obscured by curtains and blocked by ornate table and ferneries that they are made inaccessible and their charm destroyed*

cut and uncut. The two little sofas have a thoroughly modern fabric of uneven weave that gives a definite feeling of texture as well as a pleasant blending of color.

The arrangement of the room adds a good bit to the charm, for there are two centres of interest. The corner fireplace that so often proves a bugbear in arranging comfortable groups is here considered as one focal point, while the wide windows provide the other. Instead of putting the sofa out at an angle which would tend to block up the room, it is parallel to the wall, though it stands out a bit from it. Because of the open nature of the fireplace the fire is just as easily enjoyed from one side as directly in front. This long sofa, the straight chair, the antique table, and the little coffee table make one definite group, and the big armchair at the other side of the fireplace can also be included.

The second grouping is more unusual, but then so are the windows, and one should make the most of them. Because they may lead out to a garden of some kind they should be always accessible, and even when the garden is quite covered with snow and ice, there is always a lovely vista. So leave those windows free, for the full enjoyment of everyone. The little sofas placed facing each other so primly provide an ideal arrangement. They are comfortable, roomy, and wonderful places for reading. That little odd chair can be easily moved about and so adds to the expanding quality of this group.

In this particular room the accessories also prove the possibility of combining friendly period styles. The wrought-iron *torchères* that stand guard on either side of the fireplace are Italian in design, but that is not so important as the fact that they are rugged, strong, and at the same time graceful. The wrought-iron andirons are in the same spirit. These *torchères*, by the way, are not merely decorative, for they do provide light. In complete contrast is the modern lamp near the sofa, though it has the same qualities. It is straight, simple, decorative, and the combination of dark and light metal blends with the black iron. This lamp is really far better in style than one of the over-ornate wrought-iron variety that might have been selected. The colorful vase of Spanish pottery on the table fits into this group perfectly.

Lastly there is the painting on the wall, done by one of

our better modernists — a bit of Spain with all the bold color and flat painting that are representative of this school. The simple structural frame that grades from the tones of the painting into the wall color is one of the details that help to make the room distinctive.

### *The Large Window Regarded as an Important Feature*

At the open end of the room, perhaps the curtains should be mentioned before the accessories, for they are so important. The long windows, or doors, have very sheer glass curtains that soften the glare of the light but in no way cut it out or interfere with the view. The overcurtains are of deep lustrous color and a bit rough in texture, a heavy raw silk, such as might have been woven in sixteenth-century Italy or Spain. They are fastened inside the cornice and hang full and straight to the floor, quite untrimmed. When it seems best, they can be drawn all the way across the windows, their color and texture being as picturesque in the night light as the vista through the windows is by day.

At either side of the windows and behind the little sofas is a tall stand of gracefully wrought iron with a bronze bowl for plants or flowers. Trailing green vines are always a delightful decorative accessory, and provide the quality of life that so many rooms lack. On the walls behind the sofas are the only other wall decorations in addition to the painting. One is an antique Italian plaque, with dull rubbed surfaces, and the other is a fine old lustrous Spanish plate. They are varied in interest, but each provides the color and pattern that are suited to the room. This is one Spanish room where it did not seem necessary to hang an old fabric from an iron rod. The lamps on the little tables at the ends of the sofa are Italian pottery with simple parchment shades that provide a good reading light.

In spite of their dissimilarity in style, everything in this room is friendly, all in the same spirit, whether old or new, from this country or that. Even the crude little ultramodern pottery figure on top of the cupboard fits into the scheme of things. (Continued on page 646)



# THE ROMANCE OF TAPESTRY

*Woman takes up her Needle again to  
good Purpose as she discovers anew  
the ancient Fascination of Needle-point*

BY HELEN BISHOP

WHEN some historian of the future casts the backward eye on the social life of the years following the Great War, he will see first the ten years of hectic running about when nobody stayed at home — the era which produced the 'flapper' and the night club and the much-talked-about younger generation and their dancing mothers. Then, about 1928, the pendulum began to swing in the other direction — the home was rediscovered as a place in which to stay occasionally and not merely a refuge when there was no place else to go. And then our historian will probably remark that with the great stock-market crash of 1929 began a period in which the hostess, instead of taking her dinner guests on to a theatre and to a night club afterward, offered them contract or backgammon, or even the simpler delights of anagrams or Guggenheim. The American people were back home and there they stayed for a while.

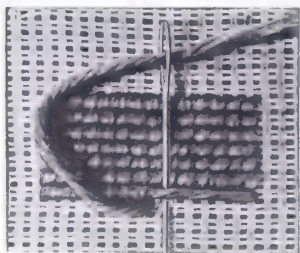
Simultaneously, the American woman once more took up her needle which she had dropped some ten years before, and with fresh delight discovered the ancient fascination of needle-point. For in the last two years in this country there has been a veritable renaissance of the art. Everywhere you see women patiently working at stitches



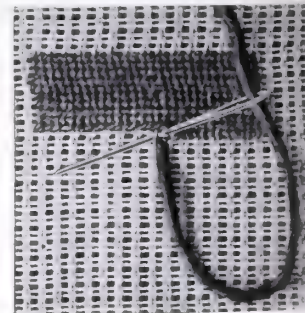
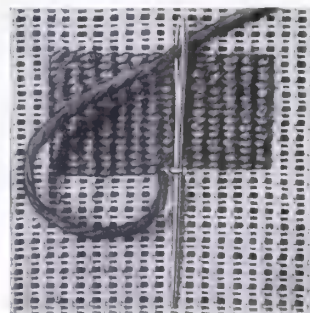
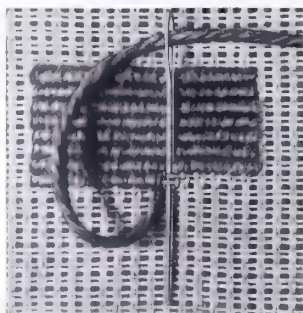
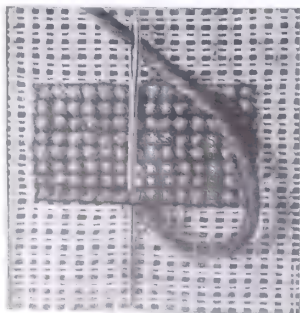
*A Louis XIV wall hanging showing Chinese influence. Patterns of this period are known as Chippendale, being particularly suitable for furniture of that time. Courtesy of Alice Maynard*

that were old when the crusaders threw their bright banners to the wind and fared forth valiantly against the infidel. And with what pride does the American woman of to-day regard the finished piece of work which is used to cover the seat or back of a chair, the top of a footstool or a bench, or used in a purely decorative manner as a bell pull.

Although more and more women every day take up this work, not many perhaps realize that when they take the first simple half stitch, which is the primary step, they have in their hands, which know so well how to drive a car or swing a golf club, a direct link with the fabulous past. For the tapestry patterns of to-day, the work of which is simplified by modern methods, are nevertheless often exact reproductions of the tapestries of seven and



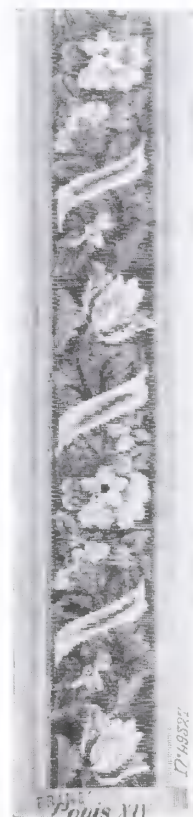
*Five tapestry stitches which show, left to right: the half stitch or tapestry stitch, usually employed for backgrounds, the cross-stitch, the Gobelin stitch, and the Aubusson stitch. These four stitches are often spoken of as gros point. The last illustration is petit point, the finest of all stitches*





eight hundred years ago which have become part of the artistic glory of France; and the stitches employed are the same as those worked by the hands that waved farewell to the knights of the Middle Ages from the towers of some Gothic castle.

There is nothing more fascinating and glamorous than the history of tapestry. The famous tapestries which are to be seen in the museums of Europe and this country are the living, day-by-day record of great deeds of the time. Those of the Renaissance are alive with the naïveté, the mysticism, the fantasy left from the Middle Ages, combined with the first stirrings of the Renaissance, that amazing rebirth which flooded Europe with a new light. The tapestries done in the reign of Louis XIV show the feeling for luxury and elegance that is synonymous with the name of Le Roi Soleil; and the Louis XVI tapestries reflect the effete delicacy of the tottering court. They



*At the top of the page is a Renaissance covering for a bench, showing Italian influence. Courtesy of Alice Maynard. Below it is a typical Louis XIII design for the top of a footstool, with a simple arrangement of scrolls. Courtesy of T. E. Doelger & Company. At the right is a Louis XIV pattern for a bell pull. Courtesy of Henry Hesse, Inc.*

*A chair seat and back of the Renaissance period reproduced from the famous 'Lady and the Unicorn' series in the Musée de Cluny. Courtesy of Alice Maynard*



have all the affected pastoral feeling of the Petit Trianon itself, and the glitter of the pageant that was crumpled into dust beneath the wheels of the tumbrils.

Although the art of embroidering woven cloth can be traced back to the Egyptians, who were the first to achieve the blending together of different colors, it was not brought into France, the most famous country for tapestries, until the invasion of the Saracens, who, defeated by Charles Martel at the battle of Poitiers, remained in the land of their conquerors and started the first centres of tapestry work. Little by little, the monks in their cloisters took up the making of tapestries, and their first use was for the decorations of monasteries and churches. The monasteries were the cultural centres of their day, and it was natural that the newly discovered art should influence the needlework done by the ladies in the great baronial households of that day.

As one looks carefully at a tapestry of the time, and studies the amazing detail of backgrounds and costumes, the whole life and mode of thought come to life before



one's eyes. The great halls of Gothic castles were divided into rooms by hangings, and hangings were used also on the walls as a protection against drafts. One can imagine a winter night, icy and black, the wolves in the forests howling dismally. Inside the castle, in the great hall, the long trestle table is loaded with food. The household is at dinner, those of renown seated 'above the salt'; the poor relatives, the strolling minstrel, the traveler taken in for the night, ranged down the table. The servants hurry back and forth with huge platters; bumpers are raised and the talk and laughter echo to the high ceiling. The flames leap in the great fireplace where, on the hearth, the hunting dogs stretch themselves and wait for the bones which are tossed from the table. And the mistress of the household talks with her ladies. She tells them, perhaps, that the hangings on the walls and those used for partitions seem to her ugly. They should be beautified with needlework, and she suggests that they copy the patterns of the tapestries being made by the monks in the near-by monastery.

Life was simple and the days were long. And so day after day, year after year, needle-point tapestries came into being, and were passed on from one generation to another. And when the knights buckled on their armor and the castle gates all over France were thrown open for the crusaders to fare forth, the women of the households whiled away the time with the making of tapestries which perpetuated the glorious deeds of their knights.

One of the earliest and best-known pieces of needle-point still in existence is the famous tapestry of Bayeux, supposed to be the work of Queen Matilda, wife of William the Conqueror. It is worked on a band of *écru* linen, seventy-seven yards in length, and the fifty-eight scenes represent the conquest of England by the Normans. Six centuries later, Madame de Maintenon, the morganatic wife of Louis XIV, established a school of needle-point at Saint-Cyr, for the education and support of the wives and daughters of officers killed in the wars. These tapestries, which were purchased by the king, to-day decorate the Louis XIV room at Versailles and are known as the Madame de Maintenon tapestries.



*A characteristic Louis XVI design for the top of a small bench, which shows in the delicate pastoral and exquisite figure the influence of Boucher and Watteau*

When the crusaders returned to Flanders after the capture of Constantinople, they brought back with them many beautiful tapestries. The development of the art grew with each succeeding generation until the fourteenth century marked the final transition from the primitive picture in wool to the perfected tapestries we see preserved in the European museums. But it was not until the following century that the greatest of all tapestry manufactories, the Gobelins, came into existence. Their famous work has continued to this day, and only a few years ago the Gobelins presented to the city of Philadelphia a large tapestry



*A chair back of Louis XV design showing the elegance and formality of this period*

showing the departure of the American troops for France in 1917. The other famous French tapestries are Aubussons. The centre was established early in the fourteenth century at Felletin, and later removed to Aubusson. This centre suffered greatly during the French Revolution, but during the nineteenth century it recovered, and is now engaged in active work.

The first needle-point tapestries were worked on plain *écru* linen which was woven in a loose web. It was without stiffening to prevent the closing of the meshes while working, and if the threads were not carefully counted, it was fatal to the design. Imagine the patience and perseverance of these dauntless ladies! When we consider, too, that they had practically no knowledge of design and no pattern to follow, we marvel still more. To-day, of course, our tapestry patterns are made on a Penelope — a double-thread canvas (invented in 1865 by a French artisan) which makes it easy to insert the needle regularly in the tiny holes between the threads. On the canvas, the design is outlined in wool, colors to be used are indicated, the underlay is already finished, and the faces and hands of the figures, the flowers and animals, are already filled in with *petit point* — very simple indeed, when compared with the early work. It is interesting to know that the *petit point* is worked on miller cloth; the stitches are done with the help of a powerful magnifying glass, and the finished pieces appliquéd on to the canvas so cleverly that it is impossible to see the joinings with the naked eye. There are only a few women left in Europe to-day who do this *petit point*, and it used to be said that one beautiful handbag of *petit point* cost some woman, somewhere, her eyesight.

The needle-point patterns which are being worked to-day are nearly all reproduced from old needle-point tapestries or from Gobelins or Aubussons. Most of them come from France, a few (Continued on page 644)



Photograph by Hedrich-Blessing Studio



## SUMMER PLAYHOUSES *for* OLD *and* YOUNG

*Our increasing Life in the Open*

*gives Opportunity for all Kinds of*

*Small Buildings for Leisure Activities*

*Both water and sun bathing are provided for by this bath pavilion, which contains a large central lounging-room, dressing-rooms, and a small kitchenette. An outside stairway leads to the roof or sun deck. The lounge, terminating in a semi-circular room at the rear, has sand-finished plaster walls painted white, polished black terrazzo floors with white metal strips, and chromium metal furniture covered with red and blue fabrikoid. This bath pavilion is on the estate of Elias Mayer in Deerfield, Illinois. Philip B. Maher, Architect*





*On the outside the building is of plaster painted white, with doors, which lead to dressing-rooms, of vermilion with chromium-plated knobs in the centre. The trim around the doors is formed in plaster accentuated by black stripes. The doors in the main entrance fold back and may be opened full width. Over them is a canopy which conceals a blue awning*





Photographs by Leonard, Berlin



*This boathouse consists of a small kitchenette, a lavatory, a living-room, and large semicircular verandah with storage for boats underneath. Outside, the house is of light yellow cast stone and brick with red-brown trim. Inside, the walls are a light color to tone with the gay chintz. On the floor is straw matting; the lamps are lacquered in red. Two couches make it possible to spend the night here. This building near Berlin, Germany, was designed by Paul Zucker, Architect*





*The children's house at the right is fully equipped with electric stove, sink with running water, electric lights, and cooking appurtenances, with a completeness to delight the heart of any child. On the estate of Mr. John Moir, Chestnut Hill, Massachusetts. Mary P. Cunningham, Landscape Architect*



Paul J. Weber



*The cottage at the left serves both children and adults. It has dressing-rooms and a shower as well as a garden-room which opens at the rear and on to the screened porch. This cottage is on the estate of Mr. William I. Fitzpatrick, in Egypt, Massachusetts. Royal Barry Wills, Architect*



# A HOUSE OF SOUTHERN INSPIRATION

*The House of Mr. and Mrs. J. Hampden Robb at Beverly, Massachusetts*

BY MEDORA ADDISON NUTTER

J. HAMPDEN ROBB, ARCHITECT

IT is said that a man must build at least three houses for himself before he succeeds in getting one that is entirely satisfactory. If this is the case, either Mr. J. Hampden Robb is the exception which proves the rule or else this must be the third house he has built for himself. For it is a house which seems to meet with unusual success every practical and architectural requirement, both in its interior arrangement and in its exterior design. Nature has also provided it with an ideal setting, which includes broad slopes to the shores of a large pond, and towering trees through which one glimpses from house and terrace views that are reminiscent of ancestral English estates.

The plan of the house was adapted from the Southern Colonial type of architecture, which seems so well to express the spirit of gracious hospitality for which the South is justly famous, but which fortunately is not confined to that one section of the country. This plan consists of a central building with two large wings connected by lower wings to the main part of the house. In the South these connecting wings were only one story in height, but as it was essential in this case to connect the

upper as well as the lower stories, this practical necessity had to be met without sacrificing the general effect. How successfully this compromise was effected the illustrations well show.

Although the plan of the house is typical of the South, especially of those fine old houses found along the James River, it varies from this style in many important respects, thereby achieving an effect which, though harmonious, is distinctly individual.

In the first place, its walls are built of stone instead of brick, which at once suggests the houses of Pennsylvania rather than of Virginia. Rough field stone was used, but the pointing was brought out to the surface of the stone so that there is little relief, and as a result the walls have an unusual and very attractive texture. Variety is given by the use of stucco at the ends of the house and main wings, and of matched boarding for the walls of the connecting wings. The semi-hexagonal bay windows with curving copper roofs on the west side of the house are another departure from Colonial precedent. They were added primarily to increase the size of the library and din-

*Photographs by Paul J. Weber*



*Substantially built and sheltered by towering trees, this house gives an impression of mellowed age seldom achieved by a house but two years old. The main entrance faces east*





*The rear of the house looks westward across a broad terrace and tree-studded slopes to the sparkling waters of a pond. The bay windows give one this expansive view from the dining-room and library*

ing-room and to give a more extensive view of the terrace and pond beyond, but they also contribute a very interesting variety to this western façade.

Another attractive feature is the loggia with its arched opening protected from the weather, yet open to the western view of terrace and pond and sunsets. The front doorway on the east side was taken from an old house in Newport, but, since it is here framed in stone, the wooden pilasters which originally framed it have been used indoors at either side of the wide living-room doorway. The outside trim is cream color with gray-blue blinds forming a pleasant contrast with the gray stone walls.

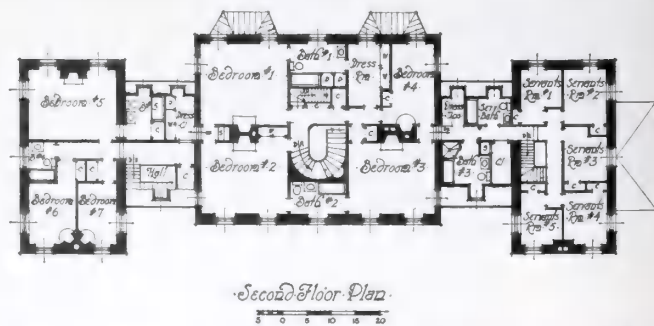
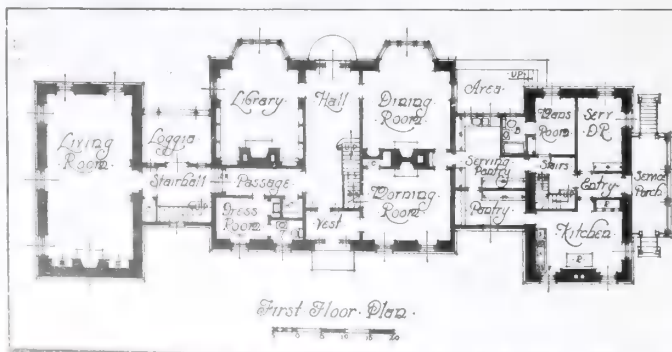
Every home builder, and architects are no exception to this rule, has his own particular problems to consider when planning his house, and these, to a great extent, determine its exterior design. In this case a large family of children, necessitating an unusual number of master's bedrooms, was the first consideration, and consequently the planning of the second floor took precedence over the

first. Yet the plan of the first floor has obviously not suffered in consequence, for the arrangement is both logical and livable.

One of the most delightful features of a Colonial house of this type is the hallway which runs straight through the house, particularly when the hall is wide and spacious and the open door at the end frames a vista as lovely as that seen through the western doorway of the Robbs' house.

The main entrance, facing east, opens into a large vestibule, a door on the right leading to the morning-room, which is used as a breakfast-room and is connected with the serving pantry. But it also contains a desk and other furnishings which make it a convenient extra sitting-room, particularly inviting during the sunny morning hours.

Passing through the vestibule, we enter the broad hall, its walls covered with a Zuber paper, known as 'La bonne bière,' which is jovially suggestive of 'autres temps, autres mœurs.' An arched opening on the left leads toward the living-room, and the stairway rises to the right.





The paneled walls of the dining-room are painted a soft old green with a contrasting note of lacquer red on the woodwork behind the glass doors. Original sketches by Raphael hang at either side of the old mantel



The front hall with its curving stairway and charming Zuber wallpaper. The archway on the right leads to the living-room in the south wing



Beyond the stairway to the right is the dining-room — a room with paneled walls painted a soft old green. The china cupboard, holding old 'Order of the Cincinnati' Lowestoft, is lined with lacquer red, and the woodwork behind the glass door leading to the serving pantry at the other side of the fireplace is also painted red, giving the effect of another cupboard. Original drawings by Raphael hang at either side of the old mantel, and at the opposite end of the room one of the large bay windows looks out upon the terrace.

Across the hall is the library, also with a large bay window and paneled walls. Here, however, the woodwork is putty colored and the walls are lined with built-in bookcases filled with rare old leather-bound volumes. It is a real library with no objectionable glass doors to shut the books away, and with comfortable chairs in which to enjoy whatever volume one takes from the well-stocked shelves. In a well-proportioned panel over the old mantel hangs an original portrait by Van Dyck. The house is full of such treasures and the rooms were especially planned for the proper placing of these rare paintings, tapestries, and other *objets d'art*, which, in consequence, seem an integral part of the house rather than a self-conscious display of museum pieces. In this room hangings of red damask fall straight from a simple gold





*A portrait by Van Dyck hangs over the library mantel and the walls are lined with a rare collection of leather-bound books whose rich and varied coloring forms the chief decoration of the room. Red damask curtains hang in the spacious bay window opposite the fireplace*

cornice and the colors in the chintz and other chair coverings repeat the soft reds and blues of the Oriental rug.

Regretfully turning our backs on this most charming room, which tempts one to stay and browse indefinitely among its old volumes, we return to the arched opening and passageway that lead to the living-room. On our left are a well-appointed dressing-room and lavatory, beyond which four steps down remind us that we must now be passing through one of the connecting wings. Here an extra stairway leads to the children's rooms and a door on the right opens into the loggia. Ahead of us lies the large living-room, which, with its flowered Aubusson carpet and tapestry-hung walls, is more suggestive of France than of New England. Here again we can appreciate the skill with which wall spaces were planned for the special tapestries and paintings they now hold. A large painting, 'Peace and Plenty,' by Rubens, with decorative border by Snyders and a portrait of the owner's great-grandfather by Sully, are the pictures which, together with three Beauvais tapestries, influenced the design of the room. Cream-colored walls with architec-

tural detail of marked simplicity and restraint make the most effective possible background for the furnishings of this very lovely room and its exquisite old mantel.

The excellent arrangement of the second floor, with its many bedrooms and baths, its fireplaces in every room, and its generous closets, can be better appreciated by a study of the plans than by a written description. For adjectives can but feebly suggest the delicate color harmonies which so unobtrusively give to these rooms a special charm.

In fact, when it comes to describing the really vital quality of a house, photographs and words are never adequate. For architecture and decoration alone can never produce a wholly satisfying house, and unless in the hands of the owner a certain atmosphere is created beyond the power of words or photographic lens to reproduce, a house will always lack the personality that is essential to its success. Such personality, intangible yet none the less real, is not often found in a new house, but here it is already well established, bearing witness to Mr. Robb's success in the rôle of owner as well as architect.



# PRIMROSES BLOOM EARLY AND LATE



One of the many hybrids of the English primrose

*A Group of Moisture Lovers for  
Cool Places in the Rock Garden*

BY ANDERSON McCULLY

garden maker need, however, fear the acaulis group and its hybrids, including the oxlip (*P. elatior*) and the cowslip (*P. veris*). This later crossing gives rise to the Polyanthus primroses that Europeans call *Primula variabilis*. The flowers of this group run from indigo-blue to pure white, as well as through all the tints of yellow, bronze, and orange, with some good red and maroon shades.

The curious double hose-in-hose belongs to this section. The type *P. acaulis* is lemon-yellow, but there is a true primrose shade with soft rose flushings. The wide-open flowers, while above the crinkled foliage, set rather closely to it. In my own garden there is never a month in the year, unless buried in snow, that they do not bear at least several stray blooms among them — cheery little faces whose good temper no hardships ruffle.

While all these of this group do make very attractive border edgings, it is only among the rocks that we begin to realize the full measure of their loveliness. They are of extremely easy temperament, accepting any kind of garden loam and blooming well in sunshine or shadow, along cool

PRIMULAS — visions of enchantment, nestling happy faces before even the first snowdrops unfold, softly tinted elfin blooms of joy beneath the dogwoods, followed by that stately whorled array of summer's flaming beauties that relinquish their purple, orange, and crimson only to the sunset tones of the late fall foliage. It is a long step from the shy, dainty, soft-colored blooms of the early year to the glowing whorls of fire that follow with the high tide of a summer sun — but the *Primula* family is a large one, and among its many members has always something to gladden even the most unusual garden.

The majority of them are lovers of sunshine and shadow, some nestle in the deeper shade of woodland or shrubbery border, while a few march boldly into the sun with their glowing tones that match his own. Many of them steal down to the rocky pool to glimpse their own loveliness in the water below, and a goodly number brighten those spongy wet places (perfectly drained!) that make such excellent 'bog' gardens, companions to the moisture-loving gentians.

Long ago I thought to make a happy discovery in lining the path to my door with hybrids of the English primrose (*Primula acaulis*). When the way beckoned most entrancingly, it was borne in on me that I was a few centuries late with my discovery, for all the world had learned the secret so well that 'primrose path' is a classic term. All the world, though, has not yet learned to provide the few cultural necessities that ensure against any bitterness in the primrose ending; nor have they all learned the greater beauty of that path when it winds among the uprising rocks, dappled with sunshine and shadow, a cool retreat of beauty, freshness, and quiet joy, where green ferns unfurl, and hepaticas, *Erythronium*, and ladyslippers keep company.

Naturally with so large a family there are varying dispositions among the many groups. Not even the newest



*Primula luteola* is a soft sulphur-yellow and blooms through July and August. It is old in cultivation, although generally but little known





In the *acaulis* group (hybrids of the English primrose) are many varieties with varying dispositions

The Kashmir primrose (*Primula denticulata cachemiriana*) is one of the most satisfactory garden representatives of a sturdy and easily grown group

moist pool edges, or upon drier banks. As dwellers in a rocky niche among the ferns, they are exquisitely dainty. Though they thrive without it, leaf mould and peat mixed with the garden loam do make them grow much better. They are as a class thirsty little plants, and much more inclined to dislike the hot American summers than the bitter winters. In coldest sections they should, however, have a light winter covering. They are quite human in their dislike of soil dropped upon their crowns, and this is a very good point to remember when planting or working among them.

The *acaulis* group also includes *Primula juliae*, a dainty little treasure that covers itself with proportionately very large blooms carried singly, and varying in color from lilac-rose to violet, with crimson pencilings at the base. The dark heart-shaped leaves are smooth, but crinkly, and form compact little masses that later strike out on runners to make new plants.

The Julia primrose also seeds and hybridizes very readily and is one of the best parents in the family. It is a particularly interesting form to any garden hobbyist who joys in watching for new varieties. In its native home in the Caucasus, it climbs the damp rocks to the spray of the waterfalls; but in the garden seems content with ordinary fare, or a peaty soil such as the rhododendrons like. June is perhaps the high month of its bloom, but flowers are carried from early spring. A little newer, and of a clearer shade of rose, is the similar *P. belenae*. But *P. wanda*, another hybrid of *P. juliae*, has the largest blooms of the three, though it is of a pink that borders upon a bright magenta.

The auriculas are another group for all garden makers, either old or new. They thrive particularly well in a loose rock wall, and have a greater love for the sun than have the majority of their family. As a group, they tend to bloom from March through June. They differ not only in the shape and marking of their blooms, but also decidedly in their foliage. This as a type is a glaucous blue-green, which lacks the crinkled mealiness of the English primrose class, though there are some exceptions among the many varieties. The type color is yellow, but so freely



has it been crossed in its centuries of cultivation that one package of seeds can give us a decided rainbow mixture, running very strongly into the reds.

Among the named varieties of this, Mrs. S. Robinson carries a large head of deep yellow flowers, while *Palinura* is a very fragrant one of similar color, but with light green rosettes. *Asthore* is a handsome blend of coppery old rose and heliotrope that shades richly dark toward the yellow eye.

If you are choosing from among this group for a rock pocket of peat, leaf mould, and sandy loam, with an underground supply of moisture, you will find upon the market a very happy choice in the extremely fragrant *P. auricula alpina*. This forms rosettes of similarly thickened leaves, though these are sometimes mealy, which spread handsomely over the rock edges. The flower heads of this variety are carried upon six-inch stalks above the foliage. As their name suggests, they have a very prominent eye.



So delightful are the many colors and markings of both this variety and the type that it is extremely interesting to sow a flat of seeds. Remember in doing this that with any of the Primulas, fresh seed makes a most marked difference in the length of time necessary for germination. If it is possible to obtain the seed and sow as soon as ripe, the tiny plantlets tend to arrive within a few weeks, while older seed has been known to spend two years in germinating. The seed box may be prepared with finely pulverized soil as for any small seeds, covered with brown paper, and set in an out-of-the-way corner. It helps in sowing to mix these very tiny seeds with several times their bulk of fine dry sand. Merely press them into the soil with a flat board.

The Himalayan primrose (*P. denticulata*) and its variety the Kashmir primrose (*P. denticulata cachemiriana*) are probably the two most satisfactory garden representatives of their sturdy and easily grown group. They are from one to two feet in height. Their natural preference is for moist half-shade, with a rich light loam, but they are much inclined to make the best of things as they find them. The Kashmir primrose is a little neater in habit, and perhaps somewhat richer in color. Another thing in its favor is that the crinkly leaves usually unfold with the bloom, while the Himalayan blooms first. In Kashmir the leaves are used for salad — American slugs have similar tastes!

The stiff globular flower heads are made up of a large number of small flowers with yellow eyes. Each plant bears several flower stalks from perhaps eight to twelve inches high. Blooming with the early flowers of spring, they contrast happily with the gold of the crocuses and forsythias, and also last over through the daffodil blooming. They are quite at home among the rocks, the gray



*Primula auricula alpina* (at the top) is extremely fragrant and a happy choice for the rock pocket of peat

In the illustration above, the Birdseye primrose (*P. farinosa*) is in the foreground, and *P. frondosa* at the back. These very similar varieties are rock-garden jewels

*Primula juliae* (left) is a dainty treasure that covers itself with proportionately large blooms varying from lilac-rose to violet with crimson pencilings at the base



stone bringing out the lavender and purple shades. They may be divided off to single crowns in the fall.

The Japanese primrose is the best known of the candelabra group. The flowers are carried in numerous whorls on tall stems, while their leaves resemble those of the English primrose. As a group, they prefer a cool moist soil of considerable sponginess, and a place in at least half-shade. The Japanese primrose type is purple; but there are upon the market hybrids in almost every (Continued on page 656)



# FOR A SEASHORE HOUSE

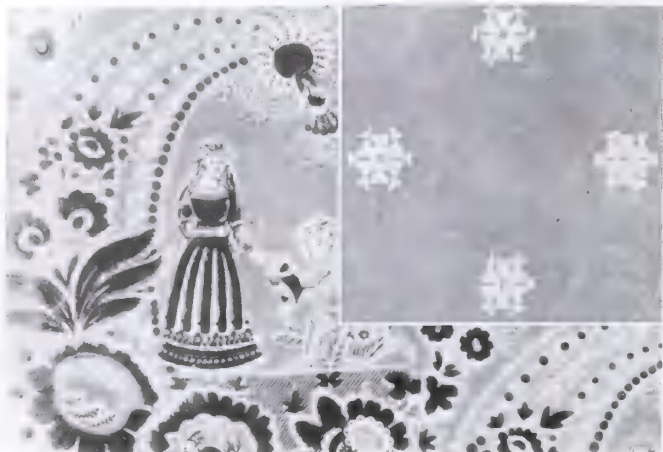


FIG. 1. FOR A DINING-ROOM



FIG. 2. FOR A BEDROOM

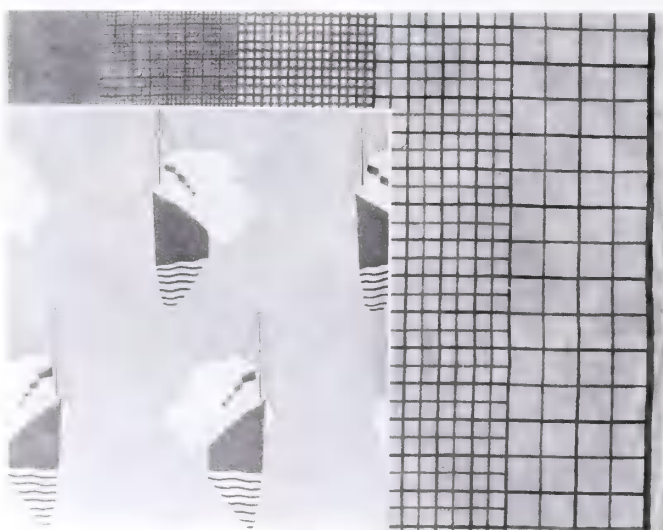


FIG. 3. FOR A BOY'S ROOM



FIG. 4. FOR A BATHROOM

Fig. 1. A blue paper with rosette design in creamy white and faint yellow is used with curtains, hung straight from a pewter-finished pole, of chintz with blue and ruby-red figures on a gold ground. Pewter light fixtures, ruby glass, and cream Wedgwood china might appropriately be used in this dining-room

Fig. 2. Paper with a fine herringbone design in flame, and chintz with white and flame-color tulips with turquoise-blue leaves on a lighter blue ground, suggest a refreshing color scheme for a bedroom with a dark blue floor

Fig. 3. A boy would delight in this paper with rose-red boats on a powder-blue ground. The 'tennis net' chintz in rose-red and beige is suggested for a bedspread. One wall (unpapered) and all the trim might be painted the blue of the paper, and the curtains be of thin white marquisette with black ball fringe repeating the black of the waves in the paper

Fig. 4. 'Etoile de mer' paper with gray dots and shells on a white ground makes appropriate walls for a bath. The larger circle is of thin silk treated by a new process. It is waterproof and can be washed and ironed. The one illustrated is of aqua green with white stars and meteors. An aqua-green percale with narrow black and white chintz trimming, which comes ready made, is used for the curtains



# FOR A COUNTRY HOUSE

Fig. 1. A paper with conventionalized flower design in weigela pink and Sistine blue is here combined with a bedspread of Normandy plaid cotton in the same colors. Curtains of three strips of blue, deep pink, and light pink, made very full, might be used in this room

Fig. 2. A chintz of fruit design in yellow-green and blue-green on an eggplant ground is used for curtains for a living-room which has a plain-textured wallpaper in blue-green or painted walls of the same color. The turquoise-blue Jacquard linen shown is used for slip covers, and an eggplant rug is suggested. The curtains are lined with pink with a fold showing on the edge

Fig. 3. A paper of horizontal stripes of pink and vertical ones of blue, Chartreuse, and red on a pinky-white ground is used for a guestroom with flowered voile curtains of red and jade on a ground of fresh yellow and white with accents of black. The bedspreads might be of yellow mercerized cotton with fine pencil stripe of blue



FIG. 2. FOR A LIVING-ROOM



FIG. 3. FOR A GUESTROOM

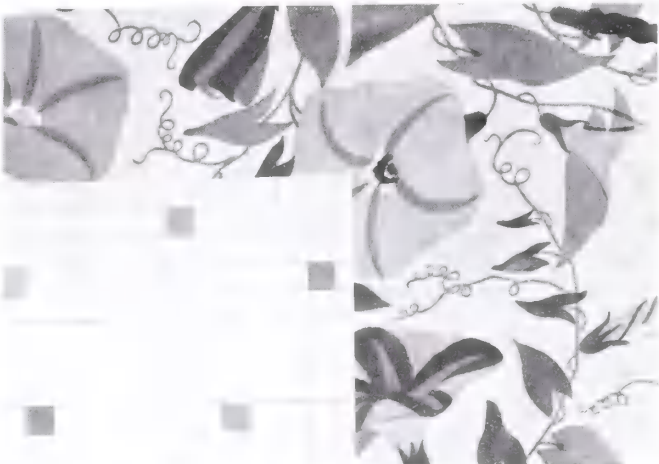


FIG. 4. FOR A LITTLE GIRL'S ROOM



FIG. 1. FOR A BEDROOM

Fig. 4. For a little girl's room this paper of squares of wood tones and warm rust on a gray-white ground is excellent. The chintz has rust-color and yellow morning-glories and jadeite leaves on a beige ground. Maple furniture and glass curtains of rust-color voile with horizontal stripes would be appropriate for a room in which these materials are used





## A LAWN THAT REPAIRS ITSELF

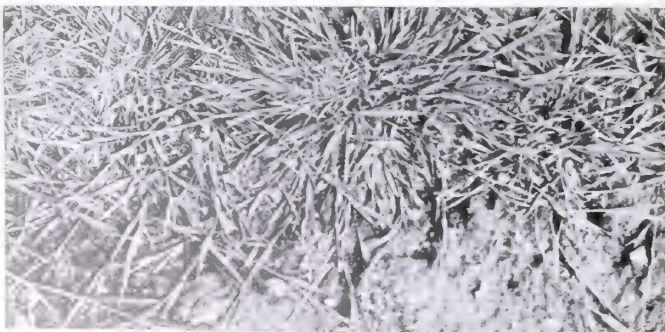
LET us reason together about a beautiful lawn! I do not mean a lawn that would satisfy the average householder — a lawn that looks well enough half a block away, but which to one walking on it feels like a rutted road and looks moth-eaten. I mean the kind of lawn we behold in the illustrations the grass-seed sellers tease us with — the perfect lawn, the lawn we dream about. Such an ideal was all but unthinkable with the old methods

of seed and sod and 'keep off' signs; now it can be done. It can be done with the help of *Agrostis stolonifera*.

The vegetative method of lawn planting was the outcome of a series of fine turf investigations conducted some ten years ago at Arlington Farm, the crop- and fruit-testing grounds of the national Department of Agriculture just across the Potomac River from our City of Presidents. The tremendous growth in golf clubs, with the attendant urgent need of more knowledge of the green keeper's art, stimulated these investigations. Every method of grass propagation known to man was there tested out. Dr. Piper and Dr. Oakley of the United States Department of Agriculture supervised the work in coöperation with the Green Section of the United States Golf Association.

One of the most revolutionary innovations arrived at in these experiments is this new method of planting without seed. Hundreds of golf clubs have by this time begun or completed the planting of putting greens by this method. It is not used more widely because of the greater expense of such plantings compared with the use of seed. While this is an objection to the use of stolons for very large surfaces, it is not so true of small areas such as the yards of the average suburban home or even of the small country estate. If you are not in a hurry to have your perfect lawn, you can grow your own stolons and so reduce the 'seed' cost to almost nothing.

What are these 'stolons' and how do they work? They grow, these *Agrostis stolonifera*, like strawberry plants, sending out runners (stolons) along the ground. Where the joints in these runners touch the soil, they shoot out tiny roots which dig in, and lo, a new plant is started. So

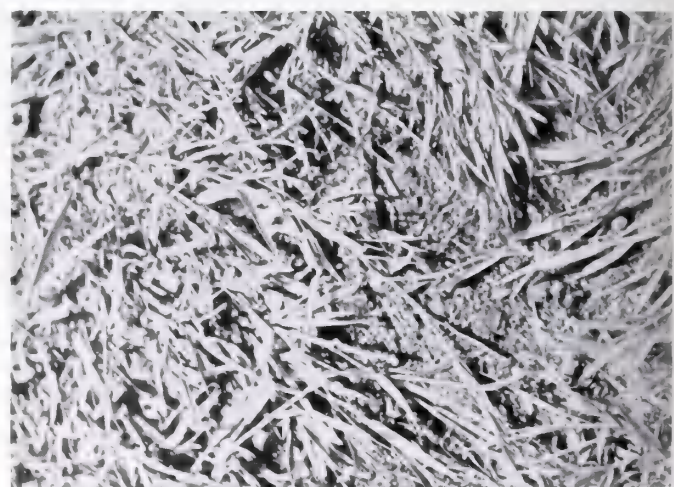


*Government Experiments and Golf-Course Green Keepers Have Evolved the First Indestructible Ground Cover*

BY THOMAS H. UZZELL

they continue, weaving in and over each other with extraordinary rapidity and vigor until the whole surface is thickly matted with a texture of uniform, tough, dark green turf such as no seed could possibly produce.

You have probably, like myself, had your struggle with a seeded lawn; you may be having one now. The chief despair is caused by the bald spots that appear in spite of everything, the thinning out, the (Continued on page 650)



*At the left is a six weeks' growth of stolons used for the nursery and planted in poor soil. Above are stolons in the early spring after being transplanted to the lawn, and as they appear a few weeks later, when they have formed practically a solid mat*





## STUCCO *and* STONE HOUSES BUILT RECENTLY

*in*

## CALIFORNIA

CLARENCE A. TANTAU

ARCHITECT



*Natural planting and the skillful use of potted plants add much to the picturesque quality of this California house. The walls, which were first given a coat of whitewash, then one of ox-blood red water color, were finished with a final coat of whitewash. They have now weathered to a very lovely tone. The house of Francis McComas, Pebble Beach*





*Of Spanish farmhouse type, this rambling house enclosing a sunny patio seems a natural outgrowth of the hillside on which it is built, and proves once more the adaptability of Spanish architecture to California surroundings. The gate in the illustration above leads to the garage court, on two sides of which are garages. The view below shows the bedroom wing with entrance to one of the bedrooms. The residence of Gordon S. Armsby, Carmel Valley*



OF  
SPANISH  
FARMHOUSE  
TYPE



*Color and texture combine with skillful architectural design to create the charm of this house whose roof is of tile and whose walls are of pinkish-buff stone quarried from the near-by mountains*





# TAKING ADVANTAGE OF THE OUT-OF-DOORS

*Here again, reminiscent of Spain, the patio with its tiled fountain is the centre of interest and beauty. The doors to the main rooms were brought by the architect from Spain for this particular house. The residence of Paul L. Veeder, Pebble Beach*





# KEEPING YOUR HOUSE IN STEP

## V. Covering or Resurfacing Old Floors

BY MILTON TUCKER

No one can deny that the floors are a conspicuous feature of our houses. We realize this when we inspect 'model' houses, where the floors usually attract our attention from the start and often leave an impression on our memory for some time after. And even though the floors in our own homes may have ceased to attract our attention, it is well to keep in mind that they are noticed by friends and guests.

With the great variety of methods and materials available for making old floors attractive, there is no necessity for anyone to have neglected floors for which we must feel ashamed. Shabby worn-out floors may be modernized by one of two methods —



Hire a floor finisher to bring in his electric sanding machine

either by covering them over with a new layer of material or by resurfacing them down to the fresh clean wood and refinishing them to look like new floors.

The choice of one of these two general methods depends on one's likes and dislikes and on the original quality of the floors. If your floors appear to have been a fine grade of maple, oak, or other hardwood and have not shrunk badly, it will be worth while to have them refinished to bring out the original beautiful grain and color of the woods. Old parquetry floors respond especially well to this treatment and hold pleasant surprises in store for the householder who feels the modernizing urge.

Hire a floor finisher to bring in his electric sanding machine and remove the many coats of finish and the grime and dirt which have penetrated the

floors in years gone by, and scrape the floors down to the new wood. Have him nail down any loose or squeaky boards and fill all cracks and crevices with a suitable filler of a color to match the seasoned wood. If the flooring is an open-grained wood such as oak, the pores may have to be refilled; stain may be applied in the usual way before the finishing coats of shellac, varnish, or wax. Thus many a dead-looking floor has been brought back to life and the scarred, stained, worn wood transformed into as beautiful a surface as one could wish for.

If, however, your floors have shrunk and are otherwise not good enough to warrant resurfacing and refinishing, or if you have contracted some of the highly contagious modern feeling which has been gripping many of us lately, you will probably choose the alternate method of resurfacing the floors — that of applying a layer of new material on top of the old flooring. This new layer may be any one of the great variety of beautiful, interesting, and durable floor-surfacing materials at the disposal of the householder who wishes to keep his home in step with the newest and best. Or,



Design your own modernistic pattern, making it as fantastic as you like

if you like, the new covering may be a layer of thin hardwood flooring nailed directly over the old floor.

These flooring materials have various qualifications, and while some may be used in any part of the house, others are recommended only for certain locations. For instance, rubber-tile flooring is well known for its resilience and its kindness to tired feet. It is suitable for many portions



## FIX IT NOW

Waterproof the cellar while the causes of the presence of water and excessive dampness in the cellar this spring are still fresh in your mind. This may simply require filling cracks in the masonry walls or repairing broken conductor drains which emptied close to the cellar walls. Or if the ground is naturally wet, it may require waterproof coatings on the walls and floor, or even drain pipes laid around the outside of the footings to carry excess water to a dry well.

If you figured closely, the last few cold days of May will use up the last of your coal; the bin will be empty and the ash cans will start their annual summer vacation. What better time then to make necessary repairs and additions to the bins, replace missing slide boards, put in an iron coal window to save glass breakage, and whitewash the cellar walls and ceiling?

Look over the masonry walls to see if any need repointing to keep out water and frost. If any masonry is stained with a white deposit, called 'efflorescence,' brush it off thoroughly and paint the walls with a standard brand of clear colorless waterproofing.

of the house, but is especially desirable for the breakfast-room, the sun porch, and other places where colors may be utilized to harmonize with bright painted furniture. Black and white marbleized patterns are appropriate for giving a Colonial hall a touch of dignity and refinement. In second floor corridors and halls and other much used places rubber tile provides a quiet, durable, 'non-slip' surface. On the other hand rubber tile is not especially recommended for the kitchen and bathroom, owing to the fact that it is quite slippery when wet.

There is no limit to the patterns and color combinations obtainable in rubber-tile and sheet-rubber flooring. You can combine any of the stock sizes and colors of tile and strips or, if you want a floor with individuality, design your own modernistic pattern, making it as fantastic as you like. Linoleum is another good material for use in working out your pet schemes. Interesting, thoroughly modernistic designs can be made up of irregular-shaped pieces, using contrasting, though harmonizing, colors and shades.

With the proper selection of colors and patterns linoleum can be used successfully in every room in the house. Standard (Continued on page 642)





*In this rustic thatched cottage a modern weaver has invoked the spirit of English tradition as a setting for the product of her own looms. Daniel B. Merrill, Architect. Davidson & Constable, Landscape Architects*

## A WEAVER'S COTTAGE IN A PICTURE-BOOK SETTING

BY HARRIET SISSON GILLESPIE

ENSCONCED against a hillside, veiled in summer by a tangled mass of pink rambler roses, and set close to the old Boston Post Road in Darien, Connecticut, is a little English cottage whose quiet charm has recaptured the spirit of the road and restored something of the glamour of old New England days to the historic thoroughfare, long since bereft of all that made it famous.

Set in a dooryard of old-time flowers, its stucco and half-timber walls clad in clinging vines, and the silvery thatch roof lightly sprinkled with tiny bluets and a few scarlet poppies that have found sustenance in drifted soil blown there by the vagrant breeze, the structure is reminiscent of the little wayside cottages of the English shires.

These little Cotnam cottages that lend a singular beauty

to the English countryside are the shrines of the fireside industry of weaving, where the wives of yeoman farmers have pursued their craft as a livelihood for countless generations. And it is interesting to discover that there is more in the symbolism than pictorial similarity alone, for the gay swinging sign beside the entrance bearing the legend 'The Weaver's Cottage' reveals the fact that here a modern weaver has invoked the spirit of English tradition as a setting for the lovely product of her own looms.

The idea of supplying a native background for a peasant craft is yet something of a novelty in this country, although it is rapidly gaining in favor. Those, like Jane Downs Tipple, who work for the joy of working, have long been convinced of the inspirational value of right



*Not only the structural beauty of the Weaver's Cottage and the intimate, friendly quality of the thatch roof, but the rustic charm of the landscape treatment, are to be enjoyed from this angle*



*A brick walk leads to the flowered dooryard and one step up to the mediaeval front door of batten oak, reinforced by iron hardware fittings. Here the character of the structural framing, rough hewn and adzed by hand, is plainly visible*



surroundings as a stimulant to the finest creative work.

Mrs. Tipple first took up weaving during a long residence in Italy, first as a pastime, later as relaxation from war work. As opportunity offered she made pilgrimages to the humble homes of peasant weavers, visiting the rural districts of provincial France and of several other European countries — wherever in fact the lure of the thatch roof or the whirl of the shuttle led the way. She found the peasant weavers all had pleasant homes and noted how the simple beauty of their homely surroundings was reflected in their work.

Inspired by the thought of translating the singular beauty of these wayside cottages to American soil, and to supply a similar environment for her own craft, she returned home and sought out an architect, Daniel B. Merrill of Stamford, to aid her in solving her problem. And soon the Weaver's Cottage materialized as seen to-day, a delightful replica of the early English cottage whose history was buried deep in centuries of weaving tradition.

The English cottage owes much of its charm to the friendly thatch roof, and there are many to-day to voice regret at its passing, for thatching is rapidly becoming a lost art. Even the architect felt some misgivings when he set to his task of finding an experienced man to do the work. But, much to his astonishment, a small advertise-





*A great stone and brick chimney, the splay roofed with slate, flanks the end of the cottage, and nestling against it is a quaint thatched lean-to where the tiny kitchen behind the fireplace is housed*



ment inserted in a New York newspaper brought not one, but nearly three-score replies from men of nearly every European nationality. The prize fell to a Dutchman, who was overjoyed to return, even temporarily, to his old and well-beloved occupation. (Like the fragrance of old boxwood, a thatch roof has the power to recall old memories. And scarcely a day passes but someone whose youth was spent under its homely shelter begs leave to stand once more under the old familiar roof-tree.)

Every inch of the fairly small plot, some sixty by two hundred feet in extent, is laid out as a frame for the cottage in harmony with its picturesque character. A screen of unbarked sapling hides the service portion, and beyond the loom room is a sapling trellis. There are flowers everywhere, with tidy gravel or stepping-stone paths leading to pleasant objectives.

From an old millstone a brick walk leads up the slope to the mediæval front door. A gravel path threads its way through the flowered dooryard, encircling another millstone as it wanders on to the pool. A homely rain barrel, actually an ancient handmade French wine cask, stands under the eaves at the corner of the cottage to catch the rain water as it falls.

Like those of Sussex and Kent, the little cottage lies close to the soil, and one step gives admittance to the primitive interior with its massive timbered ceiling and structural oak framing and woodwork. The loom stands in its accustomed place, and the great stone fireplace occupying one end of the room calls to mind the joys of the hearthstone that formed the warp and weft of the English weaver's domestic life.

Mr. Merrill had the good fortune to obtain the assistance of an old school builder who does his own mill work, in constructing the cottage, and the massive oak furniture, in keeping with the character of the room, was especially built to fit the wall spaces. A long refec-

tory table whose top is of solid ash, so heavy it took four men to move it, stands before the casement windows; a solid oak settee against one wall and several sturdy chairs are also the work of his hands.

An ancient writing-arm Windsor and an English oak fireside chair, both museum pieces, are among the weaver's own collection. Beyond is the loom room, where a half-dozen women are weaving, while tucked away behind the big fireplace in the lean-to is the tiny kitchen.



*Where in the early English cottage a ladder led to the 'bacon-loft,' to-day neat oaken stairs rise to the airy attic, open to the peak and lighted by cottage casements*



*Within the 'long' room, low-ceiled and timbered with massive oak, and paved with flagging, the hospitable stone fireplace is the salient feature. Typical of the furnishing is the English fireside chair (beside the hearth), a museum piece*



# Antiques



by  
*Nancy Cooper*

*An art which in their piedness shares  
With great creating nature. — SHAKESPEARE*

I AM sure that many of you remember an article on tinsel pictures by Alice Van Leer Carrick which appeared in the *House Beautiful* for October 1925. In her own inimitable way, Mrs. Carrick told of the many fascinating examples of this most 'artless of the Victorian arts' which she had come upon in the course of her travels through the New England countryside. She admitted that she had found no evidence of just how they were made, but hazarded a guess or two—and very good guesses they have proved to be. Now, after six years, she sends us a scrap of correspondence from one of her readers, which contains what she says is the only first-hand information she has ever seen about the actual method of making tinsel pictures. With her permission, I am passing it on to you, along with the photograph of a charming bit of work of the kind which I found not long ago in my own neighborhood. Its owner tells me that her aunt, who gave it to her, always called it a 'fish-scale picture,' and insisted that fish scales had been used in making it and that it was these which gave it its peculiar iridescence. I am inclined to believe, however, that Mrs. Carrick's friend comes nearer the truth.

'We have several [tinsel pictures],' she writes, 'and I thought you might be interested in the method of painting employed. Our paintings were made by my husband's grandmother, and her son, Mr. Higgins, who remembers watching her make them, has told us about it many times. The design was drawn on [the underside of] the glass with pen

and ink. [Mrs. Carrick's guess of a striping brush was not far wrong, you see, and may have been entirely right in some cases.] The background was filled in with white lead, and the colors were oil paints made very thin with turpentine and applied with a brush. Gold or silver tinsel, slightly crumpled, was placed behind the colored designs, and brown paper pasted over all for protection and backing.

'Mrs. Higgins lived at Provincetown, Massachusetts, at the time the pictures were made. A teacher came from Boston, and gave instruction to a class every week. That would have been about sixty-five years ago.'

I do not know whether or not a large proportion of turpentine in the paint would bring about the effect which my neighbor attributes to fish scales. But it is true that there is about many of these old pictures a certain mother-of-pearl quality which makes one wonder. Perhaps it is only a reflection from the tinsel. Certainly it is often lovely enough to justify the enthusiasm for the minor arts of the Victorian age which is spreading these days like an epidemic.

## *The Nehemiah Adams Secretary Bookcase*

MRS. CARRICK has also been good enough to send on at my request her photograph of the Nehemiah Adams secretary, Figure 2, which we discussed in this department for April—the only piece as far as I know which contains a label of the craftsman to whom we attributed Lucy Foster's wedding furniture. Its general relation to these other Salem pieces will be at once apparent, even in a photograph, so that we need have no doubt, I think, as to the style of the missing 'secretary bookcase' billed with them.

These 'Salem desks,' as they have long been called, are among the most highly prized examples of early New England cabinetwork. They are rare enough to encourage me in the hope that I may yet come across one which claims a Billerica origin, and which I can identify as the Foster piece. It would of course be almost too much luck if one of my readers were to find it. Yet I cannot resist

throwing out this hint, in case the un hoped for happens and one of you should be able to lead the way to a discovery of its whereabouts.

## *Inlaid and Painted Furniture of the Age of Satinwood*

THERE has recently been evident in this country a steadily growing appreciation of the more sophisticated aspects of eight-



*Fig. 2. A secretary bookcase bearing the label of Nehemiah Adams of Salem*

eenth-century English and Continental decorative art. One might almost venture to believe that Americans are outgrowing their artistic childhood, and with it much of the nonsense embodied in the term 'Americana.'

In view of this fact, the fine collection of English inlaid and painted satinwood furniture of the late eighteenth century included in a recent loan exhibition of Georgian art at the Pennsylvania Museum stands out as one of the most significant features of the antiquarian year.

One is accustomed to think of this furni-



*Fig. 1. A tinsel picture made about 1865*



ture as exceedingly rare in this country outside museums. Yet the number and quality of pieces available for a loan collection of comparatively local character point to the existence of an unexpectedly large group of American collectors whose taste and discrimination in this direction leave nothing to be desired. It has wanted only the word to draw from their hiding in the homes of these en-

*Courtesy of Fitz Eugene Dixon*



Fig. 3. Inlaid satinwood commode of about 1770, with paneling in the style of Zucchi

thusiasts treasures which in the aggregate cannot fail to have contributed to the general development of a like discrimination.

The examples illustrated have been chosen with a view to indicating the wide variety of forms to which the expert cabinetmakers of England's age of satinwood adapted the numerous beautiful and exotic woods at their disposal.

By far the most characteristic of these was the commode, named, I suppose, for its greater convenience over the more primitive chest. Developed in France about 1700, it did not arrive in England until some fifty years later — almost simultaneously with the introduction there of satinwood. By 1765, Chippendale was copying the form in satinwood and sycamore, inlaid with precious woods and mounted with brass. Later, under the direction of Adam, he developed a flat-fronted form which was much admired and widely copied on the Continent. By 1775, this piece had become the most fashionable piece of furniture in all England, calling forth the best efforts of cabinetmakers of every class.

The elaborate pictorial effects which Adam had introduced into English decorative art were best obtained by inlay or painting, and to this end every known kind of exotic wood was brought into play. Amboyna, ebony, laburnum, tulipwood, zebrawood, kingwood, and holly, to say nothing of walnut, beech,

mahogany, and rosewood — these are only a few of the variety of costly woods employed. These were stained and colored artificially, or polished to bring out the natural color of the grain. The green color which appears so often on foliage swags and festoons is said to have been obtained by staining beech or pear wood with copper oxide.

In addition, artists of the highest ability were often employed in painting the medallions or other decorations with which such pieces were embellished. Pergolesi, Cipriani, Kauffmann, and Zucchi were all employed by Adam for this purpose.

Figure 3 shows one of these commodes of about 1770-75, inlaid with stained and well-matched woods and mounted with brass castings. A medallion in the centre of the front contains a painting in the style of Zucchi. Graceful scrolls and arabesques

*Courtesy of George D. Widener*



Fig. 4. A small mahogany commode with recessed front, with an inlay of stained sycamore or holly on a fine-grained light brown mahogany

decorate the space about the painting. The top is inlaid in an elaborate floral and feather design stained to tones of green, brown, and yellow. The original coloring of such pieces must have been of a brilliancy which would seem almost crude to us to-day, accustomed as we are to the faded colors of their present state. But against the flat paneling of an Adam drawing-room they must have been extremely satisfying.

A graceful example of the so-called 'ladies' furniture' of the period is the small commode with recessed front, Figure 4. The coloring of this piece has mellowed to the most exquisite tones of brown, the background being a fine-grained light brown mahogany, and the inlay stained sycamore or holly. For its small size and delicate proportions, and particularly for its coloring, this piece was one of the most

charming of the Philadelphia collection. Although appreciably earlier in date, it belongs in spirit to the frivolous inlaid bird cage, Figure 5.

Among the most pretentious pieces of the period were the inlaid and painted secretaries with flat drop-fronts and cupboard tops for books or china, which, in the time of Sheraton, assumed the narrow high proportions of the secretary, Figure 6. This may be one of the finest pieces of its kind in the country. I only wish that it were possible to show its coloring, which, since it depends upon the amber-gold of satinwood, which deepens rather than fades with age, and upon the colors of oil paints instead of stain, gives a much better idea of the original brilliancy of such pieces than is usually obtained from inlaid and stained examples.

A more brilliant and beautiful color effect can scarcely be imagined. The satinwood is parquetry to bring out all the richness of its color and the beauty of its grain. The floral festoons are painted in brilliant natural colors. And the small panels are painted in grisaille on a turquoise ground in imitation of the Wedgwood panels often inserted in the furniture of the period. It is said that the

*Courtesy of Frank Partridge*

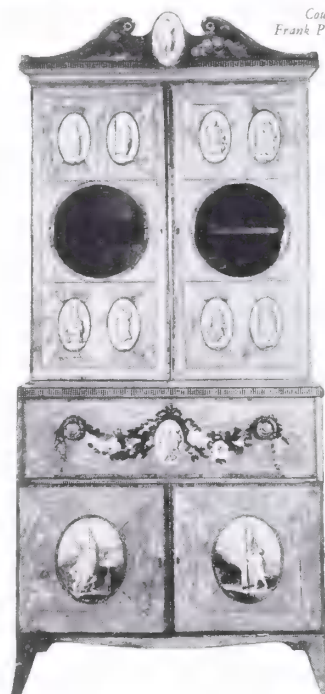


Fig. 6. A veneered and painted satinwood secretary, of about 1780, with painted medallions in the manner of Wedgwood

shading of such figures was produced by burning the surface of a light-colored wood (holly, pear, or poplar) with hot sand, the depth of shade being regulated by the thickness of the sand deposit. Just as the marquetry or inlay of the early Adam period was in reality an imitation of the relief carving of the time of Anne, so these lovely painted effects were imitations of inlay, — imitations of imitations! — a process which has continued so disastrously down to the present day.

Such delicate creations were not appreciated in this country during their ascendancy in England, and few pieces were imported.

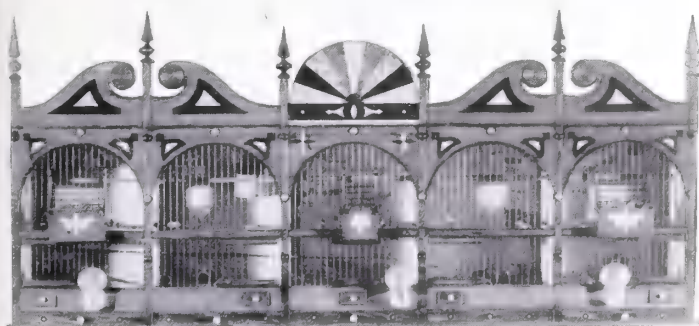


Fig. 5. An inlaid bird cage, frivolous in spirit and charming in design



# THE CITY GARDEN

## III. Making the Roofs blossom like the Rose



BY JANET HOWISON MARSH

This article continues the series devoted to the planning and planting of the City Garden. The final article next month will be 'Design in the City Garden.'

How to grow flowers in a sky garden is a new phase of horticulture for which there are as yet few guideposts. The trail must be blazed in the light of experience, for the sky garden, it appears, is a law unto itself. It is influenced by conditions that do not appreciably affect those at earth level. A number of things of no particular importance in ordinary circumstances arise to plague those who seek to plant their gardens in the sky.

The particular spectre that hovers over to worry and harass the roof-garden enthusiast is altitude. Things that will grow at a six- or eight-story height will not thrive atop an eighteen- or twenty-story roof. The sun beats down relentlessly and frail blossoms wilt and die. The north wind blows and foliage is devastated. The temperature falls and plants perish.

It is wind, however, rather than cold that is most to be feared. In the vicinity of Central Park, New York, it is said often to attain a velocity of fifty miles an hour. So life on a penthouse roof is not all a bed of roses.

And yet, complicated as the question might appear, roof-garden experts have been able to create beauty in high places, not because of conditions but in spite of them. In any event, the whole subject of roof gardening is being viewed from a different slant than formerly. The hit or miss methods in vogue ten or a dozen years ago when so many little ornamental gardens blossomed on roof extensions of private dwellings are now things of the past. It is the day of the specialist, and his aim is to effect a readjustment between the purely practical and the merely decorative.

'A few pots and a few tubs won't make a roof garden' is the sage reflection of John Hartman, veteran gardener, who, after half a century of horticultural activity at earth level in and about New York, is now pursuing his craft with equal success on New York's skyscraper roofs. As one may judge from his cryptic observation, he is of the opinion that there is more to modern roof gardening than is contained in most folks' philosophy.

Gay receptacles are by no means the only requisite to success. A host of realistic detail must be considered before the decorative scheme is finally established — such weighty items, for example, as stress and drainage, which mean so much to a roof garden's success. For beauty, it is pointed out, whether it relates to growing ornamental flowers or

painting a picture, is ever the product of right technique.

Long before flowers can be even remotely considered, a preliminary investigation of the roof must be made, to ascertain whether it is properly constructed to support the weight of soil and whether it is impervious to moisture. Not every roof, it seems, is suited to the purpose.

In the making of a modern roof garden, the first step is to lay out a drainage system that will have a sufficient number of traps so that no matter which way the roof slopes the water is bound to run off. If a lawn is desired, there must be at least three feet of earth in addition to the depth of the sod.

A cardinal rule to remember is that a sky garden, to be a success, must be pampered. It must be given the best the roof has to offer. A southeast exposure, where the sun lingers longest, is the choice spot. At the northwest quarter the wind is often quite ruthless. Then, too, the sunny part of the garden is best in winter for a sun bath — an important use of the roof.

As yet, the orientation of the roof garden from the penthouse angle has not been seriously considered. Some day it will be, for only the sun can bring forth the best in flowers. A surprising difference in temperature exists on a tall roof. On the protected side, the growth is much farther advanced than at the back, where it is fully three weeks later.

So when two parts of a roof are available for gardens, and the owner selects the shady side for his flowers because a favorite room opens here, an embarrassing situation may arise. The expert can do no more than suggest. The decision lies with the owner and upon his choice rests the outcome — a successful garden or one that will be a disappointment, if not a failure, from the point of view of flowers.

Garden enthusiasts often demand flowers for the roof that they see growing in little country gardens, not appreciating the fact that in the country the sun shines on them from four o'clock in the morning until seven at night, while on a city roof it may be limited to a few hours — say from eight to eleven in the morning. Yet it is surprising how many old-fashioned flowers (*Continued on page 660*)

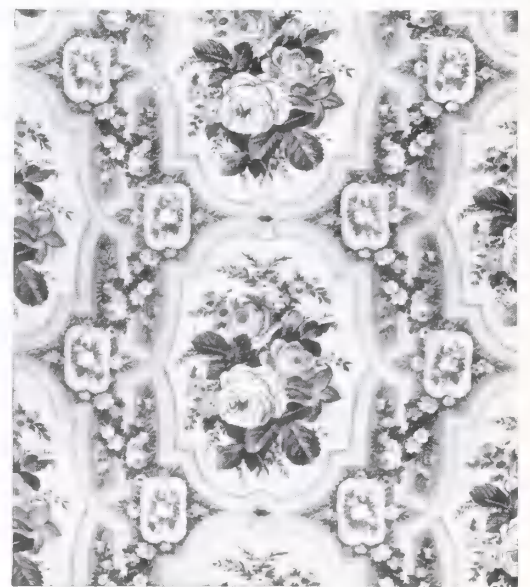


A roof garden where small trees and a clipped hedge of good size are growing in raised beds. This garden was planted by John Hartman, Landscape Contractor

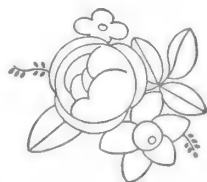




*A printed  
LINEN with  
a Victorian  
flavor . . .*



...e, exquisite colors . . . and a floral design of indescribable charm . . . contribute to the distinction of  
splendid Schumacher production. In printed linen or glazed chintz, it will be a most effective choice for  
draperies or furniture coverings in various decorative schemes—particularly in those which reflect the  
elements of the Victorian period. Schumacher Fabrics are sold exclusively through decorators, uphol-  
sters and the decorative departments of department stores. Offices at 60 West 40th Street, New York.  
Other offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



F. SCHUMACHER  
& COMPANY





## "Each Whittall Rug Completes a Picture"

■ Said Margaret to her best friend Sally.

"If these rooms are examples of what you mean," answered Sally admiringly, "I quite agree with you. I'm beginning to believe . . . that you've turned into an interior decorator."

"Me?" laughed Margaret. "Don't be silly . . . why I don't know a thing about decorating."

"Then please explain," demanded Sally. "Of course I had seen your beautiful Sheraton desk and chair before you married, but whatever have you done to make this living room look so distinguished? Why . . . I've never seen a room with so much individuality . . . and the colors make a perfect background for you, too."

"That's due to the Whittall Anglo Persian Rug that Mother and Dad gave us for a wedding present," answered Margaret. "When we saw how its charming colors and antique Persian pattern brought out the beauty of our mahogany . . . we decided then and there to select the Whittall rug that would blend the best with our furniture in each and every room. Now look in the dining room. Doesn't that Whittall lustre rug which we chose especially, flatter the charms of our maple table and chairs?"

"I'm beginning to believe that you let Whittall rugs do your decorating for you," smiled Sally.

"You might better say . . . a careful selection of them," answered Margaret. "Of course I might have used an Anglo Persian for the dining room, too, but as

an expression of individuality, I thought a lustre finished Whittall Anglo Ramadan . . . in cheerful colors would be the best. Isn't it beautiful?"

"So beautiful . . . that I want to ask your advice," said Sally. "I have a Queen Anne table that needs a very colorful rug . . . also a few early American pieces that should have something just right, too. I've been afraid to go out and buy . . . just any rugs."

"You are quite right," replied Margaret. "Whittall rugs are made especially for cases such as yours. They come in such a wide range of patterns and textures that I can safely say you will find just the rugs to correctly harmonize and blend with any kind of wood . . . or period of furniture."

"I don't suppose there's any time like the present," mused Sally.

"No! there isn't," continued Margaret, "and besides I can't attempt to tell you, here, what a variety of rugs Whittall really makes."

"If you could only go with me and give me the benefit of your expert advice," answered Sally invitingly.

"Of course I'm going with you," said Margaret. "Do you think I'd miss the chance of seeing you buy your first Whittall rug?"

● SALLY will soon learn that Whittall rugs are sturdily woven from the finest of imported wools . . . and are as nearly everlasting in beauty as mortal rugs can be. Offered for her selection will be Whittall rugs in the famous Anglo Persian quality and in Anglo Assyrian or Anglo Ramadan . . . fine lustre finish Oriental reproductions. She will decide on Whittall rugs . . . because they can always be counted on to provide a perfect background for a favorite decorative scheme . . . and for any period or type of wood. A Whittall rug is more than an inspiration to the home decorator. It completes a picture that endures.

Note: This is the third story of a series about Margaret . . . her new home . . . and her rugs.

## WHITTALL RUGS

M. J. WHITTALL ASSOCIATES, LTD., WORCESTER, MASS.  
ORIGINATORS OF THE FAMOUS ANGLO PERSIAN QUALITY

## SO BIG

[Continued from page 594]

conclusive evidence, and it was promptly decided that the maid could do her bathing in the ocean.

The curtain materials were chosen before the interior was finished. With a sample of chintz for the living-room—a lovely, soft, faded red with flowers of dull yellow and old blue—tacked at the window, Mrs. Merrill and the painter worked out the colors for the walls.

The color scheme in the owner's bedroom is lavender and green, carried out delightfully and making it the coolest summer chamber imaginable. The walls are pale green and the floors a darker shade splattered with lavender and cream. These are spread with hooked rugs in three shades of lavender, having centres of dull pink roses with green leaves. The curtains of crisp lilac organdie hang to the floor and belong to the same decade as the Godey ladies which stroll across the lavender glazed-chintz drapery on the dressing table. The *pièce de résistance* of this room is a maple four-posted bed which is draped with a valance and curtains of small-patterned green print. The narrow pleating which edges the

ruffles on the écru net bedspread and valance is of green glazed chintz which harmonizes with the other colors in the room.

Any little girl would be thrilled to occupy the bedroom which Mrs. Merrill planned for her smallest daughter. It is done in the soft tones of peach and green, which were suggested by the old patchwork quilt now used as a bedspread. The walls are pale peach and the floors a warm light gray splattered in deeper peach and cream. The bed was a real find, such as occasionally delights the heart of an amateur antique collector. It is made of curly maple, a four-poster of small dimensions, especially designed for some child of long ago. The valance and tester of plain blue-green chintz are finished with cotton balls, and the canopy itself is voile of the same shade shirred on in sections.

This little Cape Cod cottage is so complete and yet so small it has acquired a most appropriate name, 'So Big.' Big enough house the owner, her child, her maid, and her tiny coffee-colored Pekingese—and 'no bigger.'

## CHINA FOR THE SEASHORE

[Continued from page 599]



Appropriate for the fish course is this service with cream body and heads, tails and fins brought out in soft grays. Courtesy of Judell Brothers & Weil, Inc.

survives even machine production.

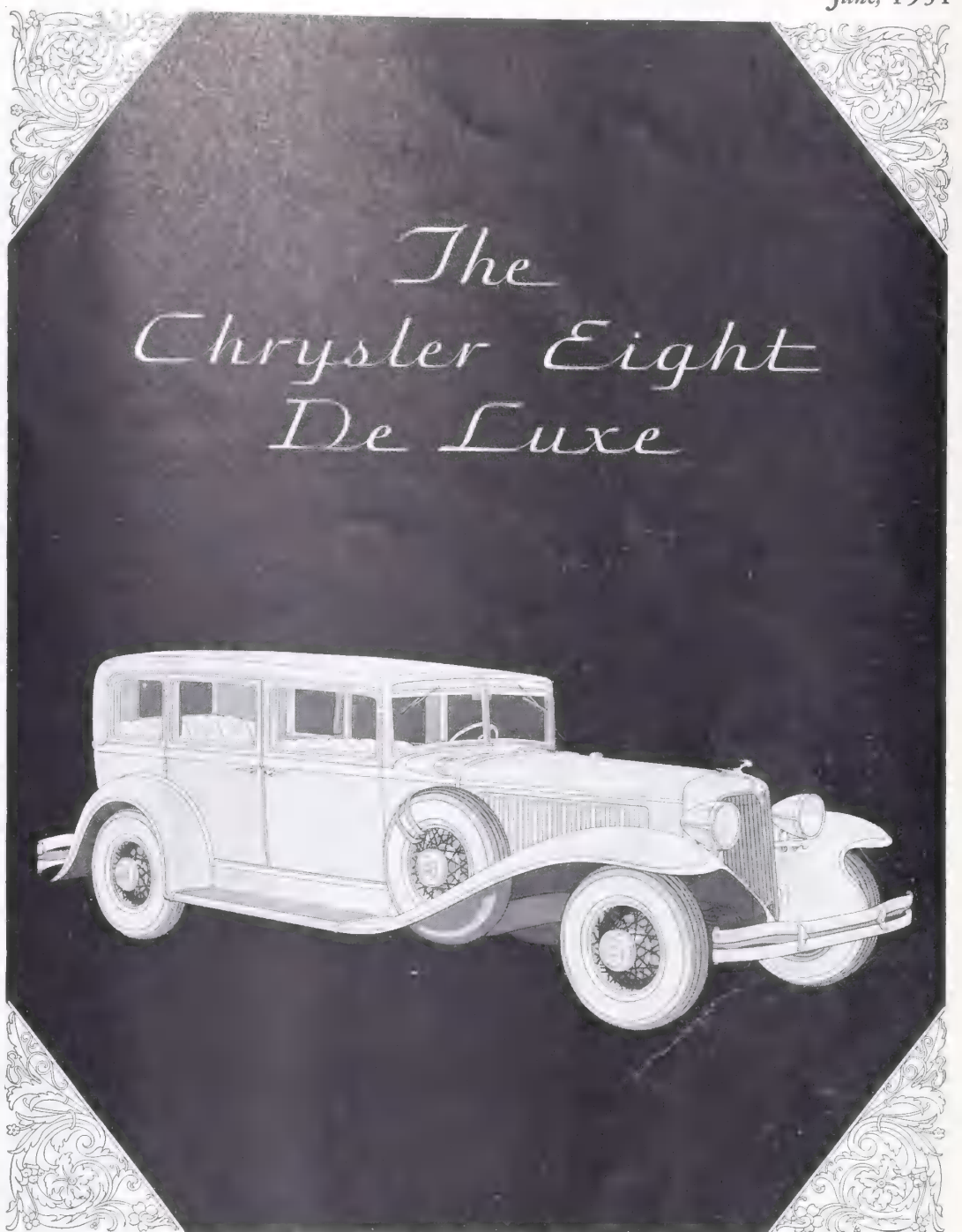
Wedgwood's 'Ferrara' is an excellent exponent of this liaison between two centuries. The convoluted border associated with old Wedgwood transfers appears here; it is of intricate floral beauty. The central view is a typical Italian harbor scene and the pattern derives its name apparently from the ancient Italian noble family after whom the present flourishing city of Ferrara is named. This pattern dates back to the earliest days of copperplate printing. The lovely old forms of 'Ferrara' have been carefully preserved and are worthy of your especial attention. Such new forms as are necessary—soup cups, for instance—have been carefully designed to carry on the tradition. This is stunning in red

but also very rich and warm mulberry, and of course available in all the usual transfer colors.

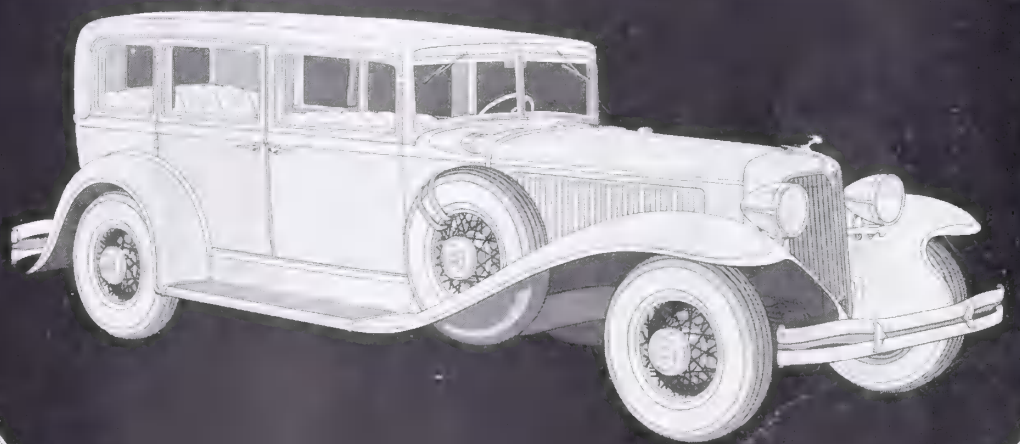
If you would be greeted with enthusiasm by the male members of your family I suggest that you seriously consider Ridgway's 'Clip Ships.' Even the young males will notice the plate that they are eating on. Although placed on an Colonial shape first designed 1792, called 'Shannondale,' the signs themselves are reminiscent of the mid-Victorian era.

But there is a new note here though it lacks the romance of antiquity contributes the indefinable charm and whimsicality of modernism. The quality of Theodore Haviland's china,—for this is china; true porcelain, not earthenware,—plus delicate beauty of a Lalique





# The Chrysler Eight De Luxe



For those  
who enjoy  
luxurious  
travel

WANT, naturally enough, a motor car that is instinctively and favorably different from the cars—a car that you know is eminently fine, and that is manifestly fine in the eyes of everyone.

Chrysler Eight De Luxe, now available in various body styles, is precisely that kind of car.

More now you may have looked at moderately priced motor cars you thought were admirably good—but—look at this one, please.

More now you have ridden in moderately priced cars which seemed to be very rich and very comfortable, but we ask you—ride in this one.

More now you have driven moderately priced cars you may have considered to be highly capable of performance, but again we ask you—drive this one.

Maybe this seems over-enthusiastic. Maybe we are leading you to expect too much, even from Chrysler. On the contrary. Chrysler Eight De Luxe fully justifies our enthusiasm. It will not disappoint your high expectations.

Chrysler's fine quality has gone into it. Chrysler's engineering genius has been lavished in designing it. Now the many, many tests we have given it. Now what the car will do. We know how it fares with other cars.

That's why we so confidently ask you to expect the best things of the Chrysler Eight De Luxe.

The de luxe edition of the Chrysler Eight is based after the magnificent Chrysler Imperial. It has that smart double windshield with plated frames; that lengthy sweep of line; that extremely graceful effect resulting from a low center of gravity; that visible staunchness that denotes a car of fine quality—that aristocratic look.

It has unusually small wheels and unusually low fenders, maintaining normal road clearance, but enhancing the car's smartness as well as adding much to de luxe riding comfort. Five wire wheels are standard—or four wood wheels and tires, if you prefer the wood.

Inwardly, the Chrysler Eight De Luxe is sumptuously spaced, upholstered, trimmed and fixtured. Bedford cord upholstery of extremely rich weave and quality. Floor carpetings of high-pile luxuriousness. Soft seat backs and cushions with the deep, embracing comfort yielded by Marshall-type springs—the very finest. There are interior sun visors. Interior panels, instrument board and window mouldings are of dark walnut finish.

These are but a few of the luxurious features of the car. Bodies are large and unusually roomy, built for restfulness. And as to performance, we repeat—just drive one.

It is a car of de luxe power, de luxe speed, de luxe pick-up and de luxe smoothness, as well as a car of de luxe style and appointments.

Its big, quiet engine is insulated from the frame by live rubber; has a perfectly balanced crankshaft, fully counter-weighted—and generates with ease a good 95 horsepower.

Eighty miles an hour—if you want to travel at eighty miles an hour—and if you don't want to drive that fast, the power that makes this speed possible enables you to "float" along at moderate speeds without consciousness of engine effort.

A vital factor of this large car's de luxe performance is the Chrysler Multi-Range 4-speed transmission with Dual High gears. Two high gears

instead of one. A high gear for city driving and another for the open road. Both gears are of a patented internal-mesh design, which means that you can shift from either high to the other in an instant, at any speed, without clashing.

Drive this Chrysler and "Learn the Difference." Learn new things about pick-up. Learn new things about speed. Learn the difference in ease of handling—due to pivotal steering and internal self-equalizing hydraulic brakes.

These de luxe models of the Chrysler Eight comprise a De Luxe Sedan, a De Luxe Coupe, a De Luxe Convertible Coupe, a De Luxe Phaeton and a De Luxe Roadster—each a model you can place alongside of any other car of similar price and realize at once that Chrysler value, like Chrysler performance and Chrysler style, is on the plus side in Chrysler's favor.

DE LUXE COUPE . . . . .	\$1525
DE LUXE ROADSTER . . . . .	1545
DE LUXE SEDAN . . . . .	1565
DE LUXE CONVERTIBLE COUPE . . . . .	1585
DE LUXE PHAETON . . . . .	1970

ALL PRICES F. O. B. FACTORY



# Look at this BARGAIN for A DOLLAR AND A QUARTER



• This Johnson's Wax Floor Duster \$1.25. One half pint Johnson's Liquid Wax 50c. Total value \$1.75.

## BOTH FOR \$1.25

• If you want to have radiant floors then you need Johnson's new Dry Floor Duster. It comes as the result of years of experimenting by the highest authorities on floor finishing and maintenance in the world. At last they have produced the perfect floor duster—the mop with the gold stripe.

• You'll like the way it slides under low furniture—never scratching. There are 10½ ounces of superior yarn in its head (that's a lot of yarn). The metal thread at the handle won't get loose. You can reverse the head—Bend it over—Take it off and wash it. It will come up smiling.

• Housekeeping editors say: Don't use oil on floors if you want to keep them clean. Oil collects dust. Wax your floors occasionally, then, when necessary merely dust them off.

• Here is the perfect duster for every kind of floor and here is the famous Johnson's Wax that goes with it.

## FEATURED BY

Hardware · Grocery  
Drug · Department and  
Paint Stores everywhere

If dealer ~~refuses~~ supply, send coupon • S. C. Johnson & Son, Dept. HB6, Racine, Wis.  
Please send new Floor Duster (\$1.25) and ½ pint Johnson's Wax Polish (50c). Total value, \$1.75; special price for both, \$1.25. ☐ check ☐ money order ☐ stamps.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## CHINA FOR THE SEASHORE

[Continued from page 638]

sign, makes this set of great importance to a hostess of particular tastes.

One can visualize it as the seashore service of a young bride—smart, modern, and very discriminating. The ship motif is in gold and black, the wavy lines in a delicate blue, which, combined with the white translucent quality of the china, make a service of unusual loveliness. And, strange to say, as china goes it is not very expensive, its prices being about the same as those of finer-quality English earthenwares. It is appropriate on any shore regardless of locale.

But all at the shore is not shared by any means, and we had almost forgotten the inhabitants of the sea itself. Strange, for they play so large a part in both our summer menus and our sports. Just in time did I discover this amusing fish—an import from Germany, designed for the shore dinner and the fish course. The long fellow, probably a bass, is the platter; the plate to take it, could be a flounder. The little curving side-dish fish is for a few bones or possibly a bit of salad—as you prefer. This set would ensure a climactic moment in the course of anyone's seaside dinner.

## COUNTRY HOUSE BEDSPREAD

[Continued from page 601]

are the toiles and landscape prints edged with a binding which either matches or contrasts with the color of the print. These materials are utilized also for window hangings and lightweight summer puffs, as well as for bedspreads.

Then there are the glazed chintzes—those covered closely with small all-over designs, sprigged in a multicolor arrangement on a light ground, printed in white on color, or patterned with huge nosegays on a dark ground. There is a seemingly endless variety from which to choose.

Some of these chintz spreads are made with a deep flounced valance and are especially fitting for use on four-posters of the Early American type. Others have tops quilted in an all-over diamond pattern and straight side valances. But almost without exception, the edges of a chintz bedspread are finished with narrow bands of solid color and the seams are corded.

Solid-color chintz is also being used for some very charming bedspreads which are bordered with rickrack braid in a contrasting color, and the top of the spread is crossed with it in a trellis-like pattern. Daffodil-yellow chintz trimmed with jade-green rickrack is lovely with maple. There may also be window draperies to corre-

spond, edges bordered with rickrack and the valance patterned like the bed top.

White rickrack is being featured on lightweight linen spreads, the effect being particularly lovely when the background color is Copenhagen blue or reseda green—medium value. Sprigged chintz patterned with a variety of green colors on an ivory ground, may suitably be used for curtains in connection with this spread.

Other spreads of lightweight linen are blocked with lines of hemstitching and further ornamented with needle-made tassels of a contrasting color. The decorative treatment extends to the top edge of the spread, which is long enough to draw up over the pillow. Sides and bottom are bordered with plain linen finished with hemstitched scallops along the edge.

Linen of a little heavier texture has been used most successfully in connection with simple painted furniture, the effect being quite modern in feeling. The bed is green and the spread a warm shade of ecru bordered along the edge with a band of daffodil yellow, corded both edges with the same color.

Bedspreads tufted in the canwick manner seem never to lose their popularity, and it is not d-



A quilted Tussor bedspread in tea rose or shell pink, handmade in self-color, is used here on an Empire mahogany bed. Mary Coggeshall & Jeannette Jukes, Incorporated, Decorators



# Indiana Limestone enables your architect to give you that "something different" you're looking for



*Prices are attractive. Send the coupon and learn all the facts*

NOW that modern production methods have brought beautiful Indiana Limestone within the price range of the commoner building materials, scores of homebuilders are taking advantage of the opportunities it offers.

#### *Ask your architect*

Indiana Limestone permits unusual designs. It enables your architect to get away from doing the stereotyped sort of thing. Architects welcome the privilege of designing for stone because it gives them the opportunity to express themselves in a new way. Just tell him to design with Indiana Limestone Company stone in view.

He may offer you something formal, calling for the use of cut stone. Or he may use ILCO Riplstone, which is carefully selected strips of limestone of interesting colors, textures and designs. These strips are sawed by machinery at the quarries. Then broken into lengths and laid up in the wall as informal range work.

This use of Indiana Limestone reduces cost amazingly. Add only 5% or 6% to your present estimates and you can be safe.

#### *Send for literature*

So many fine Indiana Limestone houses have been built recently that we wish you would get all the facts about this stone before deciding on plans. Send today for full information. Simply fill in, clip and mail coupon.

Box 1651, Service Bureau,  
Indiana Limestone Company, Bedford, Indiana.

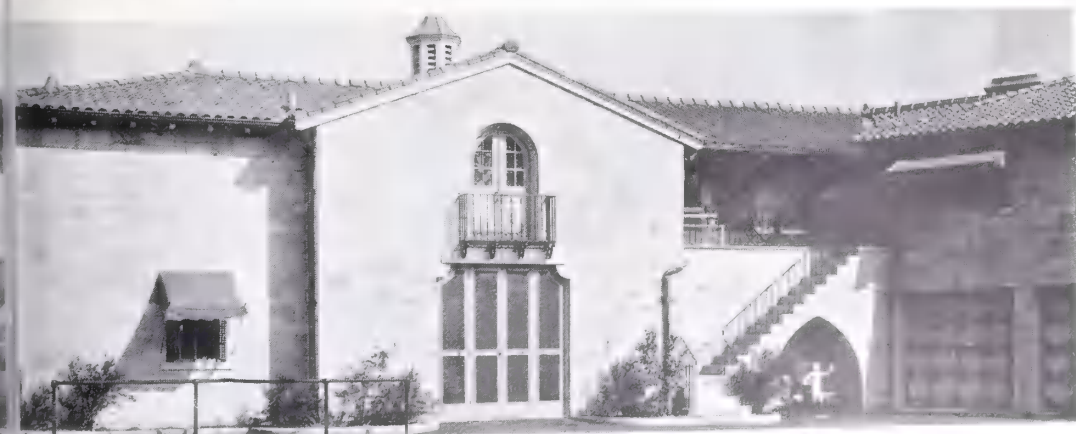
Please send literature and other information regarding ILCO Riplstone.

Name .....

Street .....

City ..... State .....

Architect .....



## INDIANA LIMESTONE COMPANY



Don't Rob  
the Sunlight  
of its most healthful rays



## LUSTRAGLASS BRINGS IN VALUABLE ULTRA-VIOLET RAYS

ORDINARY window glass shuts out practically all of the shorter, more effective ultra-violet rays. You are depriving yourself of the beneficial effects of these healthful rays when you use ordinary glass in your windows.

Lustraglass brings indoors a substantial amount of the shorter ultra-violet rays of sunlight at 313 mu., and can be specified for every type of building at no greater cost than any good window glass. Lustraglass is the "whitest" of all glass made for windows and transmits more daylight. It is sold by reliable dealers everywhere. Specify "Lustraglass" by name. Send for Booklet A-430 giving ultra-violet ray transmission of Lustraglass at various wave lengths.

**LUSTRAGLASS**  
FLAT-DRAWN



Look for this Label

## AMERICAN WINDOW GLASS COMPANY

Also Makers of Armor-Lite Scatter-Proof and Bullet-Proof Glass, Tintaglass, Lustrawhite Picture Glass, 3/16" and 7/32" Crystal Sheet, Photographic Dry Plate Glass, Ground and Chipped Glass, and Bulb Edge Glass.

Fifth Ave. and Wood St. Pittsburgh, Pennsylvania

## COUNTRY HOUSE BEDSPREADS

[Continued from page 640]

cult to understand the reason for this when one considers that they are suitable alike for town and country houses, are easily kept in good condition, and are obtainable in every desirable color combination. Some of the newer ones, now being shown, are patterned all over with a simple design and finished with a hand-knotted fringe in the manner characteristic of those of Colonial ancestry.

It is difficult to consider bedspreads without visualizing those decorated with colored appliqué. Although most of the old-time spreads of this character were done on a foundation of unbleached muslin, the no less charming modern ones are even more colorful

because of being developed on a background of delicate color. Some of them are blocked off after the manner of the ones patched and pieced so long ago, and there are others which are very modern in their conception.

Quite the newest thing in appliqué, however, are the pongee spreads decorated with adaptations of motifs found on the old Maya temples in Central America about which so much interest is now centred. Essentially American, strikingly colorful and virile in their treatment, they are very fitting for use in a man's room and in perfect accord with the simplicity of the present-day trend in furniture design.

## KEEPING YOUR HOUSE IN STEP

[Continued from page 629]

patterns can be used in the kitchen, bath, sun porch, hall, corridors, vestibule, and so on. There are new embossed patterns closely resembling tile; or plainer linoleum is available, if desired, appropriate for the living-room and dining-room and bedrooms. Of course to be durable the colors must be in-laid — that is, they must extend from the face to the back of the linoleum. In the cheaper linoleums the design is only printed on the surface and soon wears off.

Like rubber tile, linoleum may be cemented directly to the present wood floor. If the latter is badly warped or uneven, the high spots should be taken off with a plane or an electric sander. Felt should always be laid under linoleum to cushion it over cracks and irregularities. If the cracks are wide and the floor is badly worn, one-eighth-inch thick pressed wood-fibre sheets should be laid under the linoleum.

Cork tile may also be cemented to the old floors and may be safely used wherever desired throughout the house. It is noiseless, non-slip, and durable, and is made in pleasing tan and brown shades. Cork may be left in its natural state or it may be given a special varnish-like coating to protect the surface and enrich the color. Cork tile is used extensively in apartments and in modern homes everywhere. Many interesting patterns may be worked from the several shades and sizes of tile obtainable; borders may be had in any width.

Due to its high value as an insulator against cold, cork-tile floors may be used to great advantage in rooms over unexcavated portions. For example, in Colonial kitchens built, as they often were, in the ell without cellars beneath, cork tile will provide a warm comfortable floor, and, though strictly a mod-

ern material, its nut-brown shade appear quite in place in the Colonial surroundings.

There are also numerous composition tiles on the market, which may be cemented directly to present wood floors. Although these tiles are very durable and have proved useful in many locations, the colors are often too drab and uninteresting for the home, as they are usually made of a mixture of black asphalt and asbestos with coloring material. It is very important that these tiles be laid by an experienced mechanic and that the floor board underneath should not be warped, springy, or uneven. The same precaution should be taken when laying cork, rubber, linoleum, or other similar flooring material.

Certain composition floors are laid by pouring over the old floor a plastic mixture which, when hard, is polished and waxed. These floors are most popular in the kitchen, pantry, breakfast room, and sun porch and are obtainable in numerous attractive colors. They are composed chiefly of magnesite and on the whole are satisfactory. However, before ordering or signing contracts, it is advisable to see one of these floors which has been in place a year or more and note how it withstands cracking, wear, discoloration, and absorption of grease. Some contractors gladly guarantee the floors against these defects. Before laying these composition floors or other "poured in place" floors it is advisable to nail some sort of netting or metal lath to the wood floor, which will become embedded in the plastic mixture and reinforce it against cracking and shrinkage.

Terrazzo is another highly desirable flooring which can be successfully laid over an old wood



**"They are literally a  
new medium," Earl Horter says  
of Salem Roofs**



"It is the texture of Salem Shingles—the changing design of light and shadow drawn on the roof areas—which is chiefly responsible for my enthusiasm. Subtlety of coloring we have found before, in a limited number of materials, but never this depth of texture."

*E. Horter*

HERE is the authenticity of the hand-hewn, weathered shingles found on early New England homes, but a much wider range of application.

For Salem Roofs, now available in soft browns, greens and reds, in addition to the New England grays, harmonize with many architectural types and periods. In addition, they bring the feeling of age—of traditional genuineness—*now*.

There are important material considerations, also, in selecting Salem Shingles—whether for application over your present roof, or for new construction. As they are made of asbestos fibres and Portland cement, you will be spared all upkeep expense. Your roof will be fireproof—protecting the entire investment in your home from one of the most common causes of loss. Your roof will be everlasting.

Your architect will assist you in selecting the Salem Roof for your home . . . or write to Architectural Service, Johns-Manville, Madison Avenue and 41st St., New York.



HORTER'S BRUSH FINDS INSPIRATION IN A SALEM ROOF

**Johns-Manville** *Salem Roofs*





CARRIER-LYLE CORPORATION, a Division of Carrier Corporation HB 6-31  
850 Frelinghuysen Avenue, Newark, New Jersey

I want to know more about Manufactured Weather for the home.  
Send me your FREE booklet, "The Carrier Weathermaker."

Name \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_



## Read this story about the Carrier Weathermaker

*Which makes obsolete former ideas about  
heating comfort*

*... raises new health standards*

*... lightens the housewife's work*

*... makes home interiors more attractive*

*... is a symbol of the modern American home*

IT takes just a minute to send the coupon above. In return you receive a booklet about the most interesting development in home heating for more than fifty years. No story today has more to do with the comfort of your family in winter . . . its health . . . its happiness.

For the Carrier Weathermaker is a completely new type of heating system—an air-conditioning system adapted to the home from the famous Carrier Systems of Air Conditioning now used in industry, the Capitol at Washington, stores, hotels, apartments and offices. The Weathermaker for homes Cleans, Warms, Humidifies and Circulates air to make you completely comfortable. This booklet tells about the fourfold function of the Weathermaker and describes how you can enjoy Made-to-order Weather in your present home, or the home you intend to build.

Let us have the privilege of mailing you a booklet. Just send us the coupon at the top of the page.

**Carrier**  
**WEATHERMAKER**  
REG. U.S. PAT. OFF.

Warms • Humidifies • Cleans • Distributes

## KEEPING YOUR HOUSE IN STEEL

[Continued from page 642]

floor. It is too hard and unyielding for the kitchen, but is an ideal flooring material for such places as the hall, vestibule, conservatory, bathroom, and sun porch. Due to the fact that it is composed of marble chips embedded in portland cement, it is not only one of our most durable floors but one of our most beautiful. Any imaginable color can be produced to suit the most exacting color scheme. White cement can be mixed with mortar colors and used with colored marble chips to produce any effect desired, from smart black and white and more fantastic contrasts to very delicate color combinations. Like rubber tile and linoleum, it can be used for very plain floors or for the most ultramodernistic of designs. Brass strips are frequently used to form panels and other designs employing two or more colors of terrazzo.

After the floor has hardened it must be polished and waxed to bring out the beauty of the marble chips. The latter should constitute about 85 per cent of the surface. It is frequently desirable, especially in bathrooms, to form a terrazzo base around the walls at the time the flooring is laid. This provides a waterproof and vermin-proof floor and base combined, with a sanitary round cove where they meet.

THEN there is the ever-popular ceramic tile. In the last few years tile manufacturers have produced several new lines of tile, many of which are admirably suited for floors in the vestibule, hall, breakfast nook, sun porch, conservatory, and so forth. These tile are grays, tans, browns, brick-reds, and other suitable colors. Tile is an excellent material for the vestibule, as it is not damaged by the snow, rain, and mud. Some of the tiles have a special non-slip surface. There is a wide choice of colors, sizes, and patterns from which the home modernizer can select.

Red tile, 4" x 4" and 6" x 6", known as quarry tile, are suited

for such locations as the sun porch, conservatory, and breakfast-room and can be laid with black, white or red mortar joints, according to the effect desired. Both terrazzo and tile can be laid directly on the old wood floor, but as it is necessary to have a thick bed of mortar under the tile it is advisable to remove the upper floor and if possible the under floor and drop the floor boards an inch or so below the tops of the joists. Bevel the edges of the joists and lay down metal lath, which will reinforce the mortar and prevent cracking.

Marble and slate floors in alternating squares make an attractive dignified floor for the vestibule, hall, and sun porch and are laid in the manner described for tile. Variegated colored slate with quarried cleft surfaces, laid in random patterns, make a particularly attractive floor for places where an informal treatment is possible.

ONE of the cheapest and simplest methods of covering an old floor is with a new layer of wood flooring. This should be about three eighths or one half an inch thick to provide a minimum step where the new flooring ends, if all the rooms are not covered. The old floor should be reasonably smooth and well nailed to provide a firm base. To save time and trouble there is a brand of wood flooring on the market which is already finished with wax. This is laid in the usual manner and just as soon as completed the furniture and rugs may be moved in without waiting for the application and drying of several coats of stain, filler, shellac, and wax.

Those who are so fortunate as to possess a really old Colonial home with wide pine floor boards will probably want to paint them in harmony with the Colonial work, or to enliven them by splashing or stippling with several colors. At any rate don't feel you must banish the old pine boards beneath a modern layer of hardwood strip

## THE ROMANCE OF TAPESTRY

[Continued from page 610]

from Germany, and some from Austria. In some cases the designs are adaptations of old pieces, and others are original designs made by artists of to-day, inspired by the tradition of the old tapestries.

Patterns are divided roughly into six periods to indicate the furniture periods for which they are best suited. The Gothic are the earliest, their principal characteristics being plain verdure, a few animals in one or two colors, and sprays of flowers. The back-

grounds and the design are usually worked in one stitch. Next come the Renaissance designs, which include the Cluny, the most famous of which are the 'Lady and the Unicorn' tapestries. Clay tapestries are great favorites because of their variety of color and harmonizing backgrounds, which make them appropriate for all chairs, library furniture, and dining-room chairs. The backgrounds are usually a brick-red or beige-green, which shade to a deeper



# IT'S SMART TO BE COMFORTABLE INSULITE



PROTECTED HOME GREAT AID  
TO THE THOUGHTFUL HOSTESS

THE smartest hostess in the world can't do justice to herself or her guests if they are either sweltering from heat or shivering from the cold. The real courtesy is to entertain your friends in your home, but . . . is your home fit for entertaining? It may be the last word in architectural design, in furnishings, in spaciousness, and in graciousness . . . but, after all, is it comfortable.

Your guests must be comfortable to truly enjoy the hospitality and the entertainment you provide. In the summer . . . is your home sweltering . . . do your guests wilt in the heat? In winter . . . is your home cold, drafty, difficult to heat . . . do your guests shiver?

Insulation built into your home eliminates these unfortunate, unnecessary discomforts. Insulite protects your family, your guests against extreme heat and cold. In winter, it keeps your furnace heat within the house, makes your home easier to heat, eliminates drafts and fuel waste. In summer, Insulite protects against the burning rays of the sun, and keeps the torrid heat out, making your home cooler, more comfortable.

Insulite is not an extra expense in building. It replaces non-insulating materials. It takes the place of lumber as sheathing, and is a base for plaster, Insulite Lath grips plaster with greater strength than wood lath, and guards against cracking.

Your architect knows about Insulite, its value and importance. Your lumber dealer can supply you.

For Efficiency and Economy be sure the Refrigerator you select is Insulated with INSULITE



Let us send you a sample of Insulite and a copy of our free booklet, "Increasing Home Enjoyment". It's full of clever ideas on how to transform waste attic or basement space into attractive and useful rooms . . . such as extra bedrooms, recreation rooms, studios, dens, etc.

JUST FILL OUT AND MAIL THIS COUPON

**THE INSULITE CO.**  
(A Backus-Brooks Industry)

1200 Builders Exchange, Dept. 40F Minneapolis, Minnesota

OFFICES IN ALL PRINCIPAL CITIES

Send me a sample of Insulite, and a copy of your new, free booklet—"Increasing Home Enjoyment".

Name

Address

City  State

# INSULITE

Wood-Fiber Insulating Board



# The Herman Nelson *Invisible* { Encased Within The Wall . . . Radiator Is an Investment That Will Endure



© 1931, T. H. N. CORP.

LONG AGO, people saw the need for a radiator that would occupy no floor space—one that would be completely out of view and out of the way. In the Herman Nelson Invisible Radiator they have found this need fulfilled in a totally practical manner.

For here is a heating unit so compact that it may be encased *within the wall* . . . so scientifically designed and sturdily built that it will render a lifetime of noteworthy, trouble-proof heating service.

Think what this means if you are planning a home. Utter freedom to arrange your furniture and hang your draperies precisely to suit your taste. Harmonious decorative schemes in all your rooms and hallways. The comfort of knowing that your radiators will never cause you a moment's worry.

Think, too, of the convenience of a heat supply that is instantly controllable. A turn of a tiny knob at the grille releases as much or as little heat as you desire.

The Herman Nelson Invisible Radiator may be installed with any steam, hot water, vapor or vacuum heating system. It has no joints to fail and leak, no parts that can rust or get out of order. It comes completely equipped for installation.

Consult your architect or heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

THE HERMAN NELSON CORPORATION  
Factory at Moline, Ill. . . . Sales and service offices in all principal cities

## THE ROMANCE OF TAPESTRY

[Continued from page 644]

toward the base. The Louis XIII patterns are a combination of Flemish and Italian inspiration, quite in keeping with the heavy furniture of the period. Any of the gros point stitches are used for the backgrounds and scrolls, while petit point makes the birds, griffons, dragons, figures, and such.

One of the most popular styles since the revival of tapestry work is the Louis XIV. These patterns are known as Chippendale, as they are particularly suitable for furniture of the period. Many of the designs have characteristic Chinese motifs found in the decoration of that time, the result of the growing interest in Chinese art in France. Louis XV tapestries also show the Chinese influence, and in the Louis XVI patterns the influence of Boucher and Watteau is clearly seen.

There are several stitches used in making needle-point tapestries, but the simplest and most used to-day is the half stitch, better known as the tapestry stitch. This stitch is worked diagonally from left to right, from square to square. The yarn is carried over the double vertical threads of the canvas into the next square on the row above, and brought out under the double horizontal threads into the square directly below. This is the stitch employed for backgrounds, and is worked over an underlaid thread of yarns, which is already placed on the canvas when it is purchased.

Equally important is the cross-stitch. It is worked in the same way as the tapestry stitch. The underlay is omitted and a second row is worked diagonally across the first from right to left, com-

pleting the cross. Because of its durability, this stitch is often used where hard wear is expected.

Two of the most interesting stitches are the Gobelin and Aubusson. In the former, we have the same stitch as the tapestry stitch; the underlay is omitted and the vertical double threads of the canvas are separated so that the stitch is worked diagonally into each vertical division and brought out under the double horizontal threads, as in the tapestry stitch.

The Aubusson is a direct opposite of the Gobelin; the yarn should be separated and used three-ply instead of four-ply. The horizontal double threads of the canvas are also separated, the yarn is carried over the double vertical threads and worked over the upper of the separated horizontal threads. The second row is begun at the same end of the pattern and worked over the lower row of the separated threads of canvas. These four stitches are often spoken of as grappé, in contrast to the petit point.

Petit point is the finest of all stitches. Before starting, the horizontal and vertical double threads of the canvas should be separated a little and the yarn split. The stitch is worked diagonally from right to left. It should be started in the second mesh from the right end, the needle inserted in the first mesh to the right on the row above and brought out on the third mesh of the beginning row. Continue across the row, always carrying the thread forward under two vertical threads of the canvas. This method ensures evenness and regularity in working the stitches.

## THE HARMONIOUS HOUSE

[Continued from page 607]

### How not to do it

Quite another thing is the other interpretation of the same room which is shown on page 606. It is the identical room, but furnished without consideration of the facts that have proved so important in making a livable room. There has been no thought as to scale, proportion, or quality. Woods and their finishes are all mixed up, and texture and color work out as best they can. The arrangement is bad and the whole room an example of combining things that are not suitable together.

There is the same architectural background of rough plaster, of strong dark oak beams, of corner fireplace, and of delightful full-length windows. But what of the spirit of repose, of friendliness, of comfort? The most dominating piece one sees from the entrance is

a fine mahogany secretary of the early nineteenth-century style, with shiny polished surfaces all out of key with the rough, rugged wall. To the right is a radio, just one of those unnamed and unidentified monstrosities which are lurking about in stores waiting for the unwary. The overdecorated pseudo-French chair next to it is the only one placed with consideration for the light. Directly in front of the long windows is a French table with a marquetry top and ornate decorations on its curved legs. On either side are wicker ferns of the type that is so popular commercially and therefore numerous.

### Furniture Conglomerate

The wall spaces either side of the entrance are occupied with French gilt consoles of the Lo-





# The MOST IMPORTANT FEATURE *in* the Work Rooms of Your Home

**B**USY hands — reaching for those handy faucets dozens of times a day — in kitchen, bathroom and laundry.

In homes and country estates, located beyond the city water mains, owners of MYERS Water Systems are sure of two things: — First, that absolute reliability which has given MYERS products a world-wide reputation. Second, an operative economy which often brings the cost of water supplied by a MYERS System below the cost of city water service.

## “Pump Builders Since 1870”

Water for household uses, for sprinkling lawns and gardens, supplying outbuildings and furnishing fire protection — whatever your requirements may be, there is a tested and standardized MYERS unit ready to meet them. MYERS Water Systems are built for deep or shallow wells; for operation by electricity, gasoline engine, windmill or hand. Capacities from 250 to 10,000 gallons per hour. See your MYERS dealer — and write us for interesting booklet.

THE F. E. MYERS & BRO. CO.  
112 Orange Street ASHLAND, OHIO

Pumps Water Systems Hay Tools Door Hangers

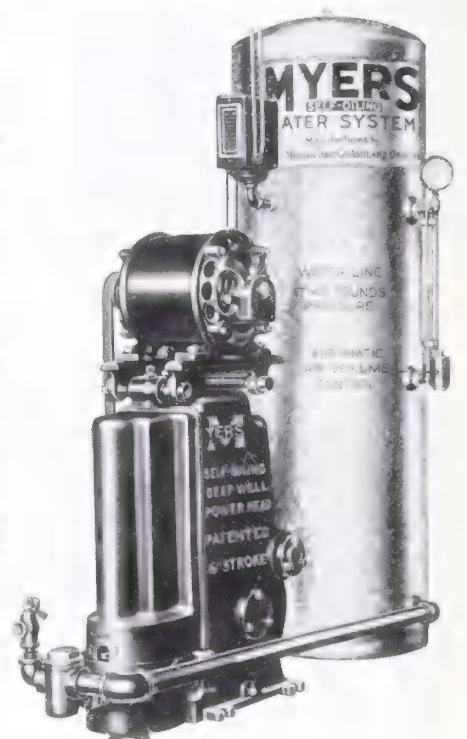


Fig. 2621

### An Automatic Electric Deep Well Water System

All of Myers electrically operated water systems are completely automatic. The unit shown above is one of our many deep well systems. It is self-starting, self-stopping, self-oiling. You simply turn the faucet, the MYERS unit does the rest. We have also a complete line of similarly automatic units for shallow wells. Where electricity is not available, MYERS convertible gasoline operated water systems are highly practical.

**MYERS**  
Self-Oiling  
**WATER**  
**SYSTEMS**

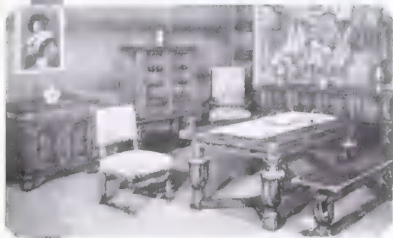




## Carved Oak English Furniture



16th and 17th Century  
Reproductions and  
Adaptations



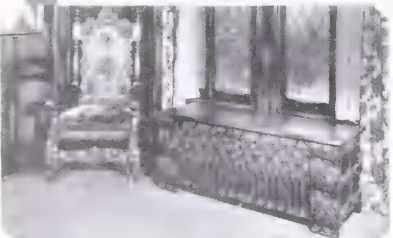
These illustrations show what interesting rooms can be made with groups of our historical pieces. Whether you wish to furnish a dining room, living room, library, hall, office, studio or club, you can do so with charm and distinction by using our carved oak furniture.



Objects of abiding interest are these tables, cabinets, chests, desks and other pieces, descendants of priceless antiques in public museums and private collections.



This furniture is profusely carved in the manner of the old English craftsmen. The sturdy oak character of the various pieces affords them the enduring qualities of cherished heirlooms, and their mellow finish conveys the effect of age.



Leading stores have our carved oak furniture for sale. We invite you to send for an elaborately illustrated booklet.

GRAND RAPIDS  
BOOKCASE & CHAIR CO.  
Hastings, Michigan  
Manufacturers, Grand Rapids

## A LAWN THAT REPAIRS ITSELF

[Continued from page 624]

unevenness in texture, and the inevitable fall and spring 'repairing' with sharpened rake, seed, compost, and what not. Plant stolons, give them an even break, and all these troubles are over.

The new-type lawn not only is more durable and uniform than the old, but it has a darker and, in my opinion, a richer green, it grows better in the shade, is freer of weeds, resists diseases better, and may be cultivated to almost any degree of fine, closely clipped carpet-like smoothness for use in games like croquet, bowling, or clock golf. Only special bent seeds will produce the fine surfaces found in golfing greens, whereas the stolons will produce either a long-nap, soft-surface lawn or a hard, close, 'fast' putting surface, depending upon the methods of care and mowing.

PERHAPS the easiest way to give directions for the planting and care of a stoloniferated lawn is to set down briefly the history of the lawn which is here illustrated. This is my third stolon lawn. I learned much from struggles with the first two, beginning at scratch! Starting my third with the purchase of a new house, I decided to take my time at the job. The new house was surrounded with building soil: Westchester gravel, sand, ashes, cement, metal lath, rocks, old shoes, bottles, everything but real dirt! I had either to haul off the entire surface and replace it with loam at a big expense for a quick planting, or to take my time, use what I had, save some money, and have fun playing with the soil.

The surface I had to cover was forty by fifty feet, or about two thousand square feet. The large seed companies who sell the stolons recommend a square foot of stolon sod to ten square feet of surface to be planted. At the current price of twenty-five dollars for one hundred square feet of sod, the cost of the stolons would have been fifty dollars. Grass seed to cover the same surface would cost from three to five dollars, depending upon the grade purchased.

I decided to plant my own stolon nursery. In the middle of March, 1929, I dug up two bushel baskets of stolon sod from the house I was leaving and took them over to the new house. This same amount of sod, bought on the market, would cost about six or eight dollars. In one corner of the new lawn I dug ten trenches with the corner of the hoe, about twenty feet long and three feet apart. I then pulled to pieces the sod and thrust the roots of the separated grasses into the two-inch trench. After covering the roots, leaving the tops out, I walked up and down the rows, tramping them, bruising and tearing them as much as possible, and

then left them until about six weeks later.

Luckily there was enough rain to give them the initial soaking newly planted stolons need, and the plants themselves were vigorous enough to make a good start in spite of having gravel to grow in. On moving into the new house in May, however, I began feeding the nursery with liquid manure, bone meal, and even ammonia sulphate. I weeded it industriously, watered it faithfully, and it flourished in spite of the bad soil.

MEANWHILE I dug up the remainder of the lawn surface, turning under a truck load of fresh manure, raked out the worst of the rocks and debris, and planted a thick crop of soya beans. I had previously experimented with vetch and the clovers as green manure nitrifiers, but none of them will work as well as the soyas, especially if you have obdurate soil to begin with. Also at first I did not inoculate my seed, because (if you must know the truth) I did n't believe it would work. Give me credit, though, for making an experiment with the little bottle of magic. I found, sure enough, that the inoculated plot did 50 per cent better than the rest. Inoculation, perhaps I should say, is the process of applying to certain leguminous seeds bacteria which, soon after planting, hasten the useful bacteriochemical reactions in the soil.

The first week in July I turned over a knee-high crop of beans, this time with no manure, and again planted another heavy crop. Right here I must mention the most valuable discovery I have made in preparing soil for a lawn. The depth to which I was cultivating this new soil was from two and a half to eight inches, averaging five inches! I would have dug deeper, but I could n't; directly beneath a scattered layer of this debris soil was hardpan which only a pickaxe could dent.

I took this problem to a well-known green keeper, who said: 'Three inches is enough. Build from the top.' He claimed, and my experiments tend to prove it true, that grass needs only enough soil to cover the roots. Grass roots at maturity are between three and four inches long, and no greater depth of soil is necessary *provided the lawn is fed from the top.*

I DECIDED to follow the technique of the golf-course experts rather than the old traditions of lawn builders, and I have n't regretted it! By the end of August my second crop of beans was ready to turn under and my rows of nursery stolons had spread out to a foot or more in width and were ready to plant.

No. 12

IN A SERIES OF

Information Bulletins

ON THE ARCHITECTURAL PROFESSION



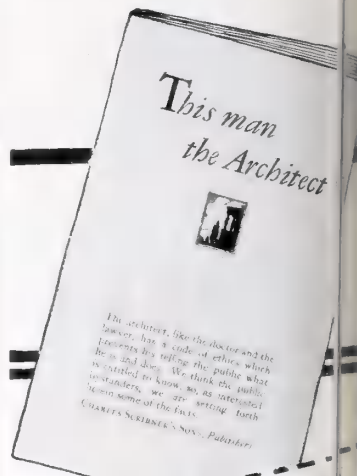
IN THIS AGE of great specialization extreme complexity of modern building is customary on large work to engage complementary professional advice from engineering, ventilating, mechanical, structural, electrical, and sanitary engineers, and fees for these consultants are not included in the architect's own fee.

Payments to the architect are due as work progresses in the following order: Upon the completion of the preliminary studies, one-fifth of the entire fee; completion of specifications and preliminary working drawings (exclusive of details), two-fifths additional, the remainder due from time to time in proportion to amount of service rendered. Until an estimate is received, charges are based on the proposed cost of the work, payable on receipt of the entire fee.

We have put some facts of this kind in a little booklet, "This Man the Architect" which we shall be glad to send upon request, without charge, to any one interested. Please enclose a self-addressed stamped envelope.

Charles Scribner's Sons  
publishers of  
ARCHITECTURE  
—the professional journal—  
of books on architecture

A member of the National Shelter Group, the Bureau of Circulations and the Associated Press, Inc.



TEAR OFF THE COUPON AND MAIL

CHARLES SCRIBNER'S SONS  
597 FIFTH AVE., NEW YORK

Please send without charge a copy of  
"This Man the Architect"  
in the enclosed self-addressed  
stamped envelope

(Booklet measures 3 1/2 x 5 1/2 inches)

I enclose \$5.00 in full payment.  
NAME.....  
ADDRESS.....





# ARCHITECTS

*both east and west of the Mississippi  
have an opportunity to win this year*

## 3 PRIZES

THE HOUSE BEAUTIFUL magazine announces its Fifth Annual Competition for the best houses of 6 to 12 rooms with prizes distributed as listed below. These houses will be judged by a jury of not less than three, to include two architects who are members of the American Institute of Architects

### WEST of the Mississippi

- 1st PRIZE \$500
- 2nd PRIZE \$300
- 3rd PRIZE \$200

### EAST of the Mississippi

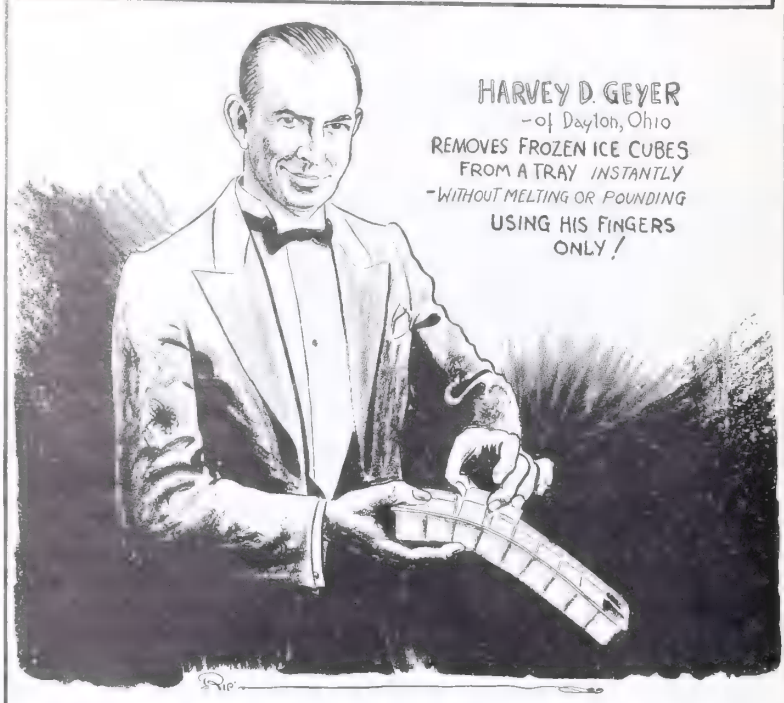
- 1st PRIZE \$500
- 2nd PRIZE \$300
- 3rd PRIZE \$200

COMPETITION CLOSING October 15, 1931

*Send for folder containing complete information*

HOUSE BEAUTIFUL  
8 Arlington St., BOSTON

### BELIEVE IT OR NOT ----- By Ripley



EXPLANATION OF RIPLEY'S CARTOON BELOW

## ... ICE TRAYS GO MODERN

Removing ice cubes is no longer a fussy, messy job. A slight pressure "pops" them out of the new flexible rubber freezing trays—one, two, or a trayful,—instantly from tray to glass.

### AS CONVENIENT AS A SELF STARTER

Finger tip pressure ejects the cubes—no longer is it necessary to melt cubes into the sink—no need to pound them out and ruin trays and temper.

### THEY'RE ECONOMICAL, TOO

Take out only what you need... save the rest. The cubes are not partially melted... they are colder, larger, dry, clean and sharp-edged. You actually use fewer cubes.

### NOW USED BY ALL LEADING MANUFACTURERS

Flexible rubber ice trays are now supplied by all leading automatic refrigerator makers—and these trays are enthusiastically endorsed by household economists.

### MAKE YOUR REFRIGERATOR MODERN

An inexpensive flexible rubber ice tray is made to fit every automatic refrigerator—the Quickube Tray for Frigidaire—the DuFlex for General Electric—and the Flexotray for Westinghouse, Kelvinator, Leonard, Electrolux, Servel, Copeland, Universal and others. See your refrigerator dealer or write us direct.

THE INLAND MANUFACTURING COMPANY  
Department N, DAYTON, OHIO

*Flexo Tray*  
ICE CUBES THE MODERN WAY



# "WITH PYROFAX," says Biddy the Toiler



"I'm not too old  
to be a BROILER"

YOU ought to see what wonderful broiling can be done with Pyrofax and the beautiful new gas ranges we are now offering!

Of course you have heard about Pyrofax—the real, clean, pure gas for cooking in country kitchens. What quick service it gives—and how it keeps the kitchen cool.

Now accuracy in cooking becomes an added Pyrofax feature made possible by the new Pyrofax units. These units consist of Pyrofax equipment and a big new 1931 model gas range, made expressly for use with Pyrofax. Prices for these units now are little more than the price of range alone just a year ago.

Lose no time in seizing this great opportunity.

Any one of the new ranges with Pyrofax Gas in your kitchen will cut kitchen-work in half . . . will eliminate all the toil and drudgery and wasted kitchen-hours demanded by coal or oil stove cooking. Let Pyrofax make your kitchen a cheery place.

"Cooking Made Easier," an excellent booklet which tells about Pyrofax and how to cook fine meals accurately, sent free on receipt of coupon.

You can now have a complete Pyrofax unit — modern Pyrofax gas range and full-sized Pyrofax equipment — at prices ranging from

**\$79.50**

to \$198, plus nominal lease fee (which includes cost of installation).

**FOR 10% DOWN**

you can commence cooking with gas immediately.

**CARBIDE AND CARBON  
CHEMICALS CORPORATION**

New York, N. Y.

Unit of  and Carbon  
Union Carbide Corporation

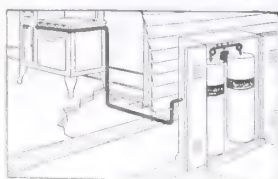


Diagram shows simplicity of Pyrofax installation. Piping similar to city gas. The Pyrofax unit and gas reservoir.

Pyrofax Division

CARBIDE AND CARBON CHEMICALS CORPORATION  
30 E. 42nd St., New York, N. Y.  
230 N. Michigan Ave., Chicago, Ill.  
W. 117th St. and Madison Ave., Cleveland, O.  
(Please address office nearest you)

Please send me the new booklet, "Cooking Made Easier," and name of your nearest dealer.

Name \_\_\_\_\_

Address \_\_\_\_\_

## A LAWN THAT REPAIRS ITSELF

[Continued from page 650]

We raked out most of the remaining rocks, leaving, however, all the masses of soya bushes. After grading, we raked in a thin layer of well-rotted horse manure and then covered the whole with a half-inch germinating layer of good garden soil which had been passed through an ordinary quarter-inch builders' screen. Three pairs of hands cut the sod into two-inch lengths in a shady spot until two bushel baskets were ready. These were then scattered quickly along a strip about four feet wide, as promptly covered about two-thirds with more screened garden soil, were rolled, and then the strip was soaked thoroughly with the hose. The cutting was then continued and so the planting finished.

Before grading, the whole stolon nursery was dug up, the sod being put away in a cool, shady place and covered with water-soaked sacks. The nursery corner was then cultivated, some of the nitrified soil mingled in, and then topped off like the rest. By this shift the front lawn was made to fertilize itself and grow its own seed at the same time.

By the end of the growing season the ground was nearly covered by the stolons. Two weeks of growing weather the next April, and the weaving of the beautiful apple-green rug before my front door was complete. Then began regular mowing, watering, trimming, and the careful routine of 'feeding from the top.'

My spring topsoil dressings were composed of one-third common garden soil, one-third sand, and one-third well-rotted horse manure and commercial humus, all run through the quarter-inch screen. I also generally added to my top-dressing through the season once a month four pounds of ammonia sulphate. Had I not radically changed my topsoil when the record heat dropped on us in July I should have seen my beautiful new lawn burn up in spots; indeed it had already begun to die away where it had been most walked upon when I hit upon my idea of first-aid mulching with peat moss.

During the hot spell my topsoil formula was: one-half peat moss, one-quarter sand, and one-quarter commercial pulverized cow manure.

My lawn was complete, a joy and delight to look at within ten weeks of growing weather from the time of planting; actually ten months from planting and seventeen months from the time of planting the stolon nursery. The total cost, excluding my own labor, which was considerable, was about seventy-five dollars. It is now a playground for the children, and a

putting green for adult guests.

If this modest little story inspires any readers to emulate my example, I am sure they can profit greatly by my experience if they will allow me to close with a few very important adjurations (in the order of importance):

1. If you follow my plan of feeding from the top, you must feed! No sprinklings with a little loose soil or sand will do the trick; you must bury the old sod — and often.

2. Don't neglect watering. More lawns are lost or lose their beauty through lack of moisture than for any other single reason. Heavy soakings every three or four days are better than slight wettings every day, although in very hot rainless weather a wetting is necessary every evening. Contrary to common belief, a lawn can be soaked in the middle of a sunny day as well as at any other time, the only reason for the evening deluge being one of economy; at that time there is less loss of water through evaporation.

3. Don't try to make your lawn level and smooth with your roller. Your roller will be of most value to you in early spring when, with the ice out of the ground, you smooth down the heavings of winter. It can be used in the fall to help the smoothing process, but it should not be used in very hot weather, and should never be more than half full of water.

The way to get the bumps out of your lawn is not to try to mash down the tops of the bumps with a heavy weight, but to fill in the hollows between the bumps with soft, nourishing, absorbent top-dressing that will delight the growing blades. After scattering your topsoil with a vigorous broadcasting, sweep with your shovel until the last barrow load is hauled and cast, then drag a large cocoa doormat face down over the surface. A few stones on top of the mat will hasten the process of working the topsoil in among the grass blades. After going over the lawn once with the mat, sweep it lightly with a broom; then sprinkle liberally. Do this three or four times and clip closely with a putting-green mower and you will secure your carpet-like effect.

4. Mention of the mower suggests my last bit of advice, which concerns the workman's pride in his tools. Get only the best mower, one designed for putting greens, which means chiefly that the blades can be lowered for as close clippings as you wish. Have the machine sharpened and adjusted every spring; don't use it when the grass is wet if you can possibly help it; if you do, don't forget, when putting it away, to wipe off the cutting surfaces first with a dry cloth and then with another soaked in anti-rust oil!

# "I have already saved about 35% of my previous fuel bills."

"Since installing J-M Home Insulation I have already saved about 35% of my previous fuel bills and I have been able to maintain a constant temperature throughout my building. Our bedroom with north and east windows which before insulation we were unable to keep warm is now comfortable at all times even in the coldest weather."  
—Paul Fernald, Chicago.

J-M Home Insulation will give you new living comfort and at the same time cut your fuel costs!



J-M Home Insulation can be BLOWN into your house in a few hours . . . no dirt . . . no litter

"WOOL" made from melted rock is blown into the house under air pressure . . . filling the spaces between studs, between rafters . . .

This is the new Johns-Manville Method of Home Insulation perfected after exhaustive experiments and tests.

The result is an invisible barrier within your walls with the insulating power of solid concrete 10 feet thick . . . an effective barrier against heat. Hundreds of homeowners whose homes are equipped with J-M Insulation report fuel savings of 20 to 35%. It can be installed as easily in old houses as in those under construction.

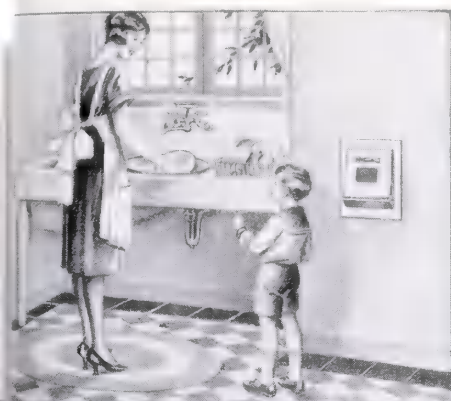
We will gladly send you the name of the J-M contractor in your neighborhood and at the same time enclose a booklet full of valuable information about Home Insulation. Write to: Johns-Manville, Madison Avenue, 41st Street, New York City.

**Johns-Manville**



Home Insulation





## KERNERATOR has abolished the last great housekeeping inconvenience

Progress has wiped out even the memory of most old-fashioned items of home equipment. The dust-pan, the cistern pump, old-style heating and lighting, primitive laundry equipment are just history.

The domestic incinerator is an accomplishment among modern "wife savers". It is demanded in the modern home and apartment . . . The Kernerator is the modern way. It does away with the inconvenient, unsightly and unsanitary garbage can, and solves the problem of rubbish disposal.

Ask your architect or send for attractive booklet.

KERNER INCINERATOR COMPANY  
3542 N. Richards Street Milwaukee, Wisconsin  
Offices in over 150 cities © 1931 K. I. Co.

# KERNERATOR

INCINERATION

FOR NEW AND EXISTING BUILDINGS

th GAS  
OIL for  
ATING  
hat will  
do with  
STE and  
BBISH  
?



## There's Good Reading Ahead in the ATLANTIC MONTHLY

THE LAWLESS ARM OF THE LAW by Ernest Jerome Hopkins, revealing the liberties taken by our police in the name of the law — A YOUNG MAN'S CAPACITIES: Johnson O'Connor shows how he can make your mental measure — DROUGHT, an unforgettable picture by Eleanor Risley — THE BIG FLIGHT: Francis Vivian Drake, the flying banker, shares all the thrills — WHAT GOOD ARE DOCTORS? a spirited defense by Edwa Robért — A BUSINESS MAN LOOKS AT POLITICS by Herbert H. Lehman, Lieutenant Governor of New York. — — — *Just a taste of the good things coming!*

Send \$1.00 for 5 MONTHS

to

The Atlantic Monthly, 10 Ferry Street, Concord, N. H. OR  
8 Arlington Street, Boston, Mass.

HB-6-31

## He spent a tidy sum for an artistic house— then spoiled it with ugly-looking screens



It would probably astound you if you knew how much of your house's cost went almost solely toward beautifying effects. . . . Cornices, bays, ridges, set-backs, arches, pillars, dormers—to relieve the monotony of square and cube. An artistic roof, colorful trims, paneled doors, graceful windows—to please the eye and make it distinctively *your home*.

Yet, how easy it is to inject a "sour" note—to upset the whole artistic scheme with ordinary, outside-hung, wide-framed screens! Rolcreens of Pella obviate all that. Installed on the inside, they are so unobtrusive, you scarcely realize they're there. No clumsiness! No marred window effects! No encroachment on light area!

Consider, too, the other amazing features of Rolcreens:

*Rolcreens roll up and down— as easily as a window shade*

A thumb's touch, and they roll up through guides you hardly see and onto a spring roller you don't see at all. They're there when you want them; out of the way and sight when you don't.

Rolcreens need not be taken out for access to flower boxes or for window washing. In fact, they need *never* be taken down. They're permanent! They

require no storing; no messy dusting, painting, repairing, matching and putting up each spring.

Rolcreens do not collect dirt—to be beaten against panes by rain or to soil delicate breeze-blown drapes—but clean themselves each time they're rolled.

Rolcreens do not sag, bag or rip. No restraining tautness. . . . An accidental blow merely disengages the lugs from the guides, and rolling the screen instantly replaces them.

Rolcreens are thoroughly insect-tight—locked in on all sides. No gaping edges from shrinkage or bad fitting.

Rolcreens do not rust or break into holes . . . being made of special electroplated "Alumina" wire-cloth, with reinforced selvage, that will far outlive their TEN-YEAR GUARANTEE.

Any size or type of window—in new house or old—can be Rol-screened. And only in the genuine, *Pella-made* Rolcreens can you obtain the fifteen patented features which make these the most efficient rolling screens in the world. Get the complete story—send coupon below for interesting booklet showing how easily and quickly you can have Rolcreens installed.

*Special information, specifications and services to architects and builders on installations in new dwellings, hospitals, hotels, office and apartment buildings.*

# Rolcreens

TRADE MARK  
OF PELLA, IOWA

ROLSCREEN COMPANY, 861 Main St., Pella, Iowa

Please send illustrated booklet showing how Rolcreens can add beauty, convenience and utility to my home.

Name \_\_\_\_\_ Telephone \_\_\_\_\_

Street \_\_\_\_\_ City and State \_\_\_\_\_



### THIEVES ATTACK UNFENCED HOUSES

Unfenced, unfenced houses are at the mercy of thieves, vandals, trespassing dogs and neighborhood "bad" boys.

To save your family one bad scare, one terrible fight, is worth the cost of fencing.

Fence with Stewart Fence for privacy, protection, permanency and enhanced value of your property.

NOW'S the time to Fence. Costs are down. Labor is seeking employment. The Stewart Fence man will gladly help you select an appropriate Wrought Iron Fence for the front and Chain Link Wire Fence for sides and rear.

Write for Booklet "Preserving the Charm of Your Home."

THE STEWART IRON WORKS CO., Inc.  
721 Stewart Block Cincinnati, O.  
Est. 1886

**Stewart**  
FENCES



### Time to plant Water Lilies

June is the month to plant these lovely flowers, which are easily grown, even in tubs or tanks. We have all the best varieties, hardy and tropical, and will send you a free leaflet which will give you success with them, on request.

### Not too late for Roses and Perennials

All through June we will supply you special potted Rose bushes which will bloom for the remainder of the summer and early fall, and potted Hardy Perennials which will give flowers this season.

### Dreer's Garden Book

describes all the above and lists everything needed for the garden.

For a free copy mention this publication and be sure to address Dept. H

**DREER'S**  
1306 SPRING GARDEN ST.  
PHILADELPHIA, PA.

## Right now

### is the time to use Wilson's O. K. Plant Spray

frequently and thoroughly to protect your flowers, plants, shrubs and evergreens against the ravages of destructive insect pests. It is highly effective, yet will not injure the most tender young plants.



Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

### Wilson's Awinc (Pyrethrum Spray)

Non-poisonous, highly concentrated PYRETHRUM spray. Easily controls more resistant type of insect such as Japanese Beetle, Red Spider, Rose Chafer, Cabbage Worm, White Fly, etc. Complete, requiring only a dilution with water.

### Then there is Wilson's FUNG-O . . . an efficient

fungicide and remedy for Mildew, Black Spot and many other fungus diseases of ornamental and greenhouse plants. Particularly recommended for the Nectria Canker on Boxwood. 1 Gallon \$4.00 — 5 Gallons \$15.00 — 10 Gallons \$30.00.

**Andrew Wilson**  
Dept. B6  
**SPRINGFIELD, NEW JERSEY**

## Before Lightning Strikes

The time to think of lightning's danger is BEFORE the damage is done.

The Boston System of Lightning Control safeguards your home permanently. It's a most dependable form of lightning protection — yet its cost is exceedingly low.

Why live in dread of disaster — when protection is so easily assured?

Write for the Boston System of Lightning Control  
**BOSTON LIGHTNING ROD CO.**  
755 Boylston Street, Boston, Massachusetts



**BOSTON**  
SYSTEM OF  
**LIGHTNING CONTROL**

This Equipment Reduces  
Cost of Insurance

# How does your garden grow?



BY

ELIZABETH LEONARD STRAN

As lilacs belong to the month of May, so roses belong to June. We all love roses, but I, for one, have decided to leave Hybrid Teas to the specialist, except for the occasional bush. Shrub roses are a most interesting hobby and far less exacting of time and trouble. *Rosa hugonis* blooms first, about the end of May. I have seen it as tall as eight feet, its soft-textured foliage and pale yellow blossoms placed most effectively against a background of lavender Persian lilacs. *Rosa xanthina*, a more recent introduction, likewise from China, is of still more vigorous growth. The flowers are double instead of single and it has a longer blooming period. Its only rival is the old-fashioned Harison's Yellow, which has been called the best rose that grows. And who does not know its abundant, semi-double, soft yellow flowers and vigorous hardy bush, good equally as specimen or hedge?

The Persian Yellow does not grow so large. Its flowers are of a richer yellow with a peculiar characteristic odor. I can tell the bush from the Harison's by the coarser thorns and brighter brown color. The two are sometimes confused when ordering, so it is well to be able to tell them apart in a dormant state.

Closely related is the Austrian Copper, with single flowers of intense tomato-red tinged with gold on the back, and the Austrian brier (*Rosa foetida*), of pure gold. Oddly enough I have seen on a single bush one branch bearing red flowers and another pure yellow.

Another single rose well worth growing is the little white Scotch *Rosa spinosissima*, with ferny foliage and black fruits. Still better is

its improved form, *R. spinosissima altaica*. Its larger flowers are tinged with gold, and it has been called the Altai rose. There is a pink hybrid named Jupiter.

Some of the old-fashioned roses seem to me not worth bothering about except for reasons of sentiment. Such are the cinnamon roses, small ragged blooms of unpleasant shade of blue-pink. Yet because it is impossible to blot them any more, I permit them to cluster freely round my door. No by, in my little garden, the pink cabbage roses (*Rosa centifolia*) seem the special prey of rose bugs, and their buds always turn brown before they have quite opened. There is another rose of deep pink, much more satisfactory which I think is called *Pi* Provence, another form of *R. centifolia*. The damask rose (*R. damascena*), with somewhat small semi-double flowers displaying conspicuous golden stamens, is easily distinguished and quite worth growing. Still another very old rose which I constantly see growing near old farmhouses is large double white with a golden tinge on a tall vigorous bush. It is not at all like the weaker-growing small white *Mme. Plantier*, which I have been given when describing this one.

Moss roses (*Rosa centifolia m. cosa*) are distinctively old-fashioned and easily purchased. The famous York and Lancaster rose striped red and white, I remember from my childhood. The ever-blooming China rose *Hermosa*, though a favorite of three generations, is still highly prized for pretty little double flowers of a lightful clear pink, always in bloom.





## HEART PICKET

... an *HABITANT* Fence of quaint charm

EVERY lover of the true "Down East" Colonial will be captivated by this authentic replica of an old Cape Cod fence ... The flat, waney-edged pickets are rough sawed from the heart of northern white cedar timber and erected on sturdy cedar posts. Natural wood or whitewashed finish.

The *HABITANT* HEART Picket comes in ready-to-erect sections, requiring only that post holes be dug...a saving you will recognize and appreciate.

Write for complete catalog of *HABITANT* Fences.

**HABITANT SHOPS**  
INCORPORATED  
702 Jefferson St. Bay City, Michigan  
Sales and Service Offices in 62 Principal Cities



## For Your Summer Garden

*House Beautiful suggests*

- |                |                |
|----------------|----------------|
| Calendulas     | Stocks         |
| Chrysanthemums | Dahlias (rare) |
| Ageratum       | Portulaca      |
| Asters         | Pinks          |
| Verbena        | Mimosa         |
| Amaryllis      | Heliotrope     |
| Scabiosa       | Tuberose       |
| Baby's Breath  | Mignonette     |
| Zinnias        | Cosmos         |
|                | Primrose       |

If you would start a new garden or enrich your old one with new beauty — plant fascinating annuals among the perennials. Check those flowers you would like to see in your garden and we will have a few nurseries who specialize in annuals send you their literature.

Readers' Service Bureau  
House Beautiful Publishing Corporation  
8 Arlington Street, Boston

I want to know more about the annuals marked above.

Name .....

Address .....

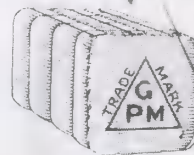
6-31

## Keep in the Moisture

### Keep out weeds

THE SUMMER mulch of G.P.M. Peat Moss is a somewhat modern application of one of the oldest, time-tried garden ideas. Instead of continuously cultivating your soil to maintain a dust mulch which prevents the hot summer Sun and dry winds from baking and caking the soil, use G.P.M. Peat Moss. Spread evenly over the surface to a depth of an inch or two after your plants are all up, G.P.M. is far better than a dust mulch. It keeps the soil underneath cool, sweet, and moist. It prevents baking and caking. It entirely eliminates the back-breaking necessity for summer cultivating. It prevents about 95% of weeds from growing at all and the few that do come through can easily be pulled as they offer no resistance.

G.P.M. also absorbs both the shock of noontime heat and the cooling breeze of night, equalizing the temperature in the soil to make better growing conditions and increase the activity of necessary soil bacteria. Like "billions of tiny sponges" G.P.M. is a perfect insulator and thus a perfect mulch. Order from your dealer or write us direct for literature and prices.



2½-BUSHEL  
SAMPLE  
PACKAGE  
\$1.75  
POST PAID

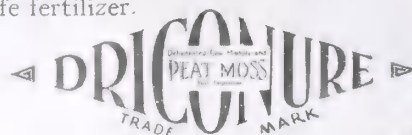
**PEAT MOSS**

## A LAWN DRESSING that will not burn!

A PROFESSIONAL green-keeper for one of the beautiful golf courses is among the first to write us about the advantages of DRICONURE over other fertilizers. "Top dressing with DRICONURE gave

us wonderful results" he writes. "Did not burn ... gave us the best lawns we ever had." You too can use DRICONURE with safety and satisfaction. It is economical and will prove to be the finest lawn and top dressing you have ever used. No matter how much you use or how often you use it, DRICONURE will not burn. It will help keep a luxurious lawn all summer long. It will add to the humus supply and build up soil reserve and a strong root system.

Let us send you sample and prices. Large bag contains 3½ bushels of light, fluffy, finely granulated dressing, free of weed seeds or other trash—and DRICONURE is a safe fertilizer.



**Atkins & Durbrow, Inc.**  
C-25 BURLING SLIP  
NEW YORK, N. Y.



## FOR SAFETY AND BEAUTY



### French Provincial Woven Wood Fence

Imported by

**ROBERT C. REEVES CO.**

#### Save your children...

Protect them from highway perils.

#### Save your flowers...

Guard them from trespassers.

#### Save your eyes...

Keep off the glare of auto headlights.

#### Save your privacy...

Your grounds are not a public park.

#### Save your dogs...

Enclose them in a play yard of their own.

#### Save your money...

Buy now at prices in  
tune with the times

In a friendly way, French Provincial Woven Wood Fence says "Keep off", and at the same time adds a touch of old world charm to your country estate or city lot... French Provincial Fence comes in five-foot sections, 10', 8', 6'6", 4'11", 3'10", and 18" high, ready to erect. An illustrated booklet is completely descriptive... write for it today.



**ROBERT C. REEVES CO.**

Established 1888

101-B PARK AVENUE, NEW YORK, N.Y.

## HOW DOES YOUR GARDEN GROW?

[Continued from page 654]

Hybrid sweetbriars should be grown if only for their scented foliage, but the flowers themselves delight us: Brenda, peachy pink; Lady Penzance, copper; Lord Penzance, fawn; Anne of Geierstein, dark crimson, to mention only a few.

Hybrid rugosas, if appropriately placed on some rough bank, offer surprising possibilities to the collector. There are the pale yellow Agnes, the inimitable Conrad Ferdinand Meyer, of immense double pink, Sarah Van Fleet, distinguished for its fragrance and clear silvery-pink double flowers so free from any tinge of blue. F. J. Grootendorst (red) and the pink Grootendorst have deeply fringed flowers resembling carnations more than roses. Good whites are listed in abundance, — Blanc Double de Coubert, Mme. Georges Bruant, Sir Thomas Lipton, — and one should include Rose à Parfum de l'Hay for its dark red color and intense perfume.

Space forbids more than passing mention of some of the wild roses like *R. blanda* and *R. setigera*, but many of them are worth growing in the shrubby border. The latter has large single pink blooms coming much later than the other roses and is of vigorous if somewhat coarse habit.

**SOME SMALL TREES** Woodsy, naturalistic plantings of feathery hemlocks, pines, or spruce, interspersed with dainty little flowering trees, are ever so much more interesting than impenetrable clumps of too common shrubs — though these have their use, such as screening.

The dividing line between a tree and shrub is determined not so much by its size as by the number of its stems as it leaves the ground. White fringe tree (*Chionanthus virginica*), 15', has been defined as a low-branching, round-headed, large shrub or small tree, with blossoms flung like delicate lace all through the branches. This is very hardy,

blooming even when forsythia has its buds winterkilled.

*Cornus alternifolia*, or pagoda dogwood (20'), is a useful tree for filling in shade, with its branches in picturesque horizontal layers. Though lacking the showy flowers of *Cornus florida*, it has interesting black fruits on red pedicels.

Yellowwood (*Cladrastis lutea*), 30', while not a particularly small tree, should be used more in plantings of the so-called refined type. It is a shapely round-headed tree which looks well standing alone. The bark is smooth gray-white like a beech, and in June the blossoms hang abundantly in white clusters like a wisteria.

Hardiness is an important factor in our choice of trees and shrubs, and it is well to satisfy one's self on this point before investing in anything unusual. Many things have Southern New England as their limit of range, and succeed only in favorable spots. Holly trees, *Ilex crenata*, abelia, *Pieris japonica*, Caryopteris (blue-beard), Chamaecyparis, are some of these tantalizing plants, and one of the most attractive is *Magnolia glauca*, or sweetbay, which is found growing as a shrub in the swamps of Massachusetts, though in the South it attains a height of 70'. Anything lovelier than its solitary creamy cups, as large as a rose and as fragrant as a lily, surrounded by clusters of dark glossy, almost evergreen, foliage, would be difficult to imagine.

Among the hawthorns *Crataegus coccinea*, or thicket hawthorn (20'), it must be remembered, is the one which drops its fruit early. *C. cordata*, or Washington thorn, however, has brilliant red fruits persisting well toward spring. *C. crusgalli*, the cockspur thorn (30'), is the one with the very long thorns. *C. carrierei* (20') has persistent fruit and brilliant foliage, and *C. arnoldiana* (20') is also among the most desirable.

## PRIMROSES

[Continued from page 621]

shade of rose, salmon, carmine to crimson, and a considerable range of lilac tones. This usually begins blooming in May, and often lasts late into the fall.

The mountains of China's hinterland also give us in this group two very companionable plants of flame in *P. bulleyana* and *P. cockburniana*. These are both bold and brilliant, *P. bulleyana* being the more sturdy of the two, and about two feet in

height. They both carry their blooms in whorls upon stiff stems. *P. bulleyana* when fully opened is a rich golden yellow with shades of orange-buff, but has deep crimson tones in the bud. Like the Silverdust primrose, bloom holds often from late spring into the fall. So freely does it seed and hybridize that you may look for interesting variations in your own garden. *P. cockburniana* is not quite as tall, but



## Exquisite!

### This Autumn-flowering CROCUS ZONATUS

That brings to October and November a bright reflection of the blue skies of April and May. Here is a charming rarity for your rock garden or to scatter through the shrubber borders with its clusters of large flowers of the palest blue imaginable in exquisite contrast to the central anthers of golden orange. As it is perfectly hardy it will increase in numbers from year to year.

Order now to take advantage of these Special import prices. Bulbs will be delivered in time for planting in early August.

60c a dozen \$4.00 a 100

\$36.00 a 1000

## Schling's Bulbs

Max Schling Seedsmen, Inc.  
58th St. and Madison Ave.  
New York City



## IT'S LESS WORK WITH A Shower Pipe

Easiest and quickest way to water your garden. No need to waste summer evenings with a hose. A Shower Pipe puts an end to this work. Eight feet long (two 4 ft. sections) with sprays. Sprinkles a 10 x 20 ft. area. Reaches nook and corner. Does away with all hand-work. A modern sprinkler for the busy man. No parts to wear out. Buy a Shower Pipe and never have to buy another sprinkler. Thousands use. Guaranteed. Low price. Write for circular.

WHITE SHOWERS, INC.  
6460 Dubois St., Detroit, Michigan  
Irrigation equipment of all kinds

## Eat and Be Well

A CONDENSED set of health rules — many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.

### Control Your Weight Without Drugs or Tiresome Exercises

Effective weight control diets, acid and base diets, laxative and blood-building diets, and diets used in the correction of various chronic maladies. The book is for FREE circulation. Not a mail-order advertisement. Name and address on card will bring it without cost or obligation.



HEALTH EXTENSION BUREAU  
H-274 Good Health Bldg., Battle Creek, Mich.

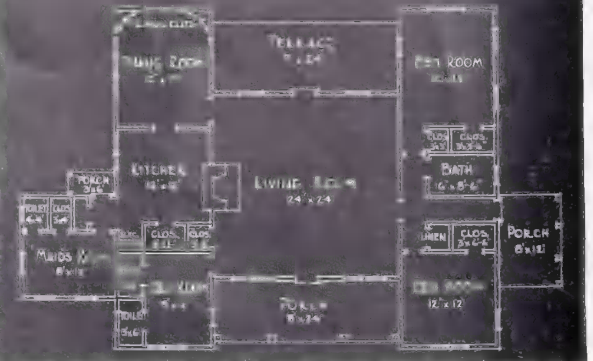


**WATER LILIES**  
All colors; hardy, day and night bloomers; aquarium plants; complete water gardens.  
**Tropical & Gold Fish**  
Rare species; collections in available prices. See them in the  
**Catalog in Color**  
describing aquariums and for fish fanciers and water gardeners.  
Free.

BELDT'S AQUARIUM 2141 Crescent Av., St. Louis



## HODGSON HOUSES



This is a floor-plan of the Hodgson House shown here. You can see a full-size Hodgson House, completely furnished, at our New York exhibit, 730 Fifth Ave. at 57th St. Similar exhibit, 1108 Commonwealth Ave., Boston. Outdoor exhibits at Sudbury, Mass., and Dover, Mass.

## RANGE—THAT A HOME SO CHARMING

AN BE  
UILT  
SO SHORT  
A TIME

THERE is no hint of anything temporary or makeshift about a Hodgson House. When it is finished, you feel a suggestion of permanent grace, of something solid and lasting. It looks what it is—a vacation home designed and constructed for much happy living, through many seasons. Each year its beauty seems to increase . . . so simple are its lines; so sincerely does it blend with natural background.

It is all the more remarkable that a home so charming, so evidently permanent, can be erected so quickly, and with so little trouble. When you have selected a floor-plan, we build your Hodgson House in sections; ship it ready to erect. In a few days it can be put up by a little local labor . . .

or, if you prefer, we will send a construction foreman to take all the details off your hands.

Many people of means are choosing Hodgson Houses, even when price doesn't count—simply because they offer a logical escape from the usual bother of building, the fussing with contractors, estimates, litter, delay and confusion.

Our free book, J-6, gives pictures, plans, prices, complete information. Write today, to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 730 Fifth Ave. at 57th St., New York.

The book we will send you also pictures and prices lawn and garden equipment, bird houses, dog kennels, arbors, picket fences, etc. These also may be seen at our exhibits.

### STATEMENT

OF THE

OWNERSHIP, MANAGEMENT, ETC.

OF THE

HOUSE BEAUTIFUL

Required by the Act of August 24, 1912  
Published monthly at Concord, N. H.

#### Editor

ETHEL B. POWER,  
8 Arlington St., Boston, Mass.

#### Publisher

NELSON J. PEABODY,  
8 Arlington St., Boston, Mass.

#### Owners

HOUSE BEAUTIFUL PUBLISHING  
CORPORATION,  
8 Arlington St., Boston, Mass.  
ATLANTIC MONTHLY CO.,  
8 Arlington St., Boston, Mass.  
MILLY SEDGWICK, Boston, Mass.  
NELSON J. PEABODY,  
Boston, Mass.

S. FITZPATRICK,  
Brookline, Mass.

REGINALD WASHBURN,  
Worcester, Mass.

JACGREGOR JENKINS,  
Geneva, Switzerland

LEE, HIGGINSON & Co.,  
Boston, Mass.

MARY McCORMICK STONE,  
New York, N. Y.

ELEANOR McCORMICK STONE,  
New York, N. Y.

Known bondholders, mortgagees,  
and other security holders, holding 1  
per cent or more of total amount of  
bonds, mortgages or other securities:  
NONE.

Signed,  
NELSON J. PEABODY, Publisher.

Sworn to and subscribed before  
me this 21st day of March, 1931.

MARY H. CONWAY,  
Notary Public.

[SEAL] (My commission expires  
January 1, 1937.)

## Welcome to Kelsey-Highlands Nursery



KOREAN CHRYSANTHEMUM

**KOREAN CHRYSANTHEMUM.** Chrysanthemum coreanum. The large white flowers have golden centers, the petals often turning to a light claret pink. Blooms in the greatest profusion October and November. Our introduction: Strong plants, \$.25 each, \$.25 per 10, \$20.00 per 100; Clumps, \$.50 each, \$4.50 per 10, \$40.00 per 100.

**MOUNTAIN ANDROMEDA.** Pieris floribunda. One of the best of all broadleaf evergreen shrubs. Flowers like Lily-of-the-Valley. Special Sale Prices: Balled and Burlapped Plants: 6-9 in., \$1.00 each, \$9.00 per 10; 9-12 in., \$1.50 each, \$13.50 per 10; 12-18 in., \$2.25 each, \$20.10 per 10.

**BLUE PERIWINKLE.** Vinca minor. A standard trailing ground cover — indispensable for shrub borders and under trees. Special Sale Price: Strong plants, \$15.00 per 100; \$108.00 per 1000.

**WHITE PERIWINKLE.** Vinca minor alba. Pure white variety. Special Sale Price: Strong plants, \$18.00 per 100, \$162.00 per 1000.

WE invite you to visit the source of finer plants for the finer American gardens — just 28 miles north of Boston and reached by fine automobile roads from all parts of New England.

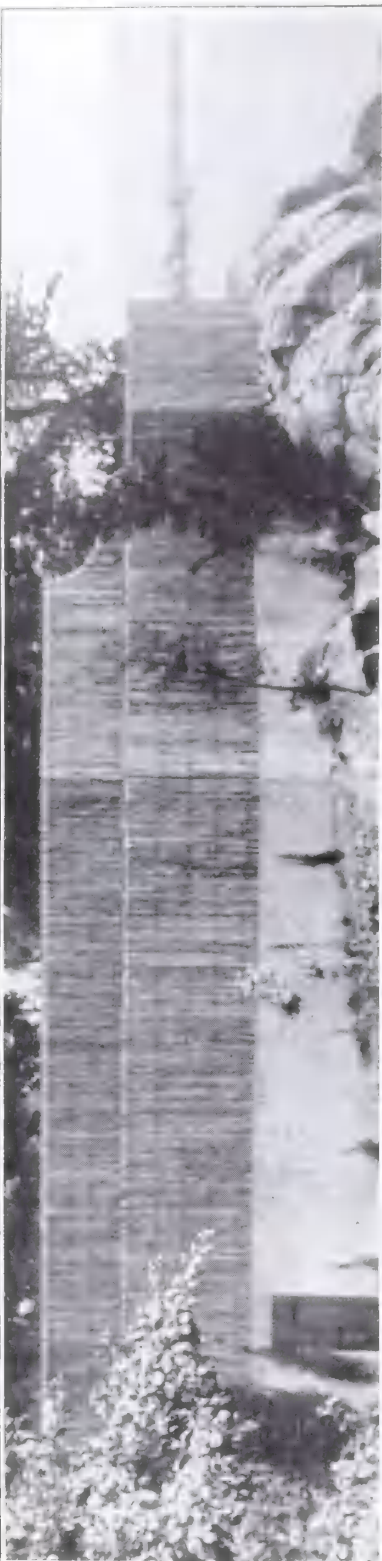
June is a particularly interesting month — the Evergreens have assumed their natural splendor and many of the aristocratic plants are unfolding their beautiful blossoms — the Beautybush, many of the Azaleas, Rhododendrons, Hawthorns, Dogwoods, Honeysuckles, Mock-oranges, Lilacs, Wild Roses and Perennials of unusual charm.

Write for our illustrated catalog, which is an introduction to Kelsey-Highlands Nursery.

#### Address

**HARLAN P. KELSEY, Inc.**  
Kelsey-Highlands Nursery — Dept. L  
East Boxford, Massachusetts





**DUBOIS**  
RUST PROOF  
TIME TESTED  
TRADE MARK  
Salt air or any other corrosive exposure, rust or warp genuine Dubois. Made in France. The original woven wood fence is made of the best treated lumber. It is the only rust-proof fencing with a lifetime guarantee. Write for literature and name of nearest Dubois dealer. Dubois Manufacturing Co., Inc., 101 Park Ave., New York, N.Y. with prices 2-1F

State.....

## PRIMROSES

[Continued from page 656]

has much the same habit and blooming period, though usually with only two flower umbels, one above the other. It is a striking flower of brilliant scarlet-orange that also seeds prolifically. A few of these should be kept coming on as the species tends to die out. Do not allow the plant to acquire very many crowns — separate them in the fall, and plant singly again. The winter drainage needs particular watching with this *Primula*.

*Primula capitata* is one of the very latest primroses to bloom. It belongs to a group with drooping, capitate flowers, mealy both outside and in the calyx. The foliage is finely toothed. As a group they must have at least half-shade, careful drainage, and give of their best when grown in soil very rich in peat, thriving even in peat alone. The variety *P. capitata mooreana* holds its own as a perennial much better than the type, and seeds readily. It is also stronger stemmed and bears more handsomely colored Tyrian-violet blooms in denser round heads, contrasting with the mealy white stems of twelve inches or so. This begins to flower in August, and holds well into the fall.

Of the *farinosa* group is that rock-garden treasure that botanists named *Primula rosea*. Its name has been so taken in vain for the rosy forms of both the Japanese and the Top primroses that I find *Standardized Plant Names* has excluded it from the list without giving a name to take its place. You can find it readily from the nursery description, for it is a small plant, only four to eight inches in height. It is a densely tufted high alpine that lives far up among the glaciers of the western Himalayas and is one of the very best of the alpine primroses. The leaves lack the meal that so many of the family carry, being quite glossy, small-toothed, and making handsome little tufts. The goodly sized flowers are borne in a loosely round head in early spring, and are gayly rosy-carmine. Springy leaf mould and partial sun please this thirsty little plant that is so particularly good for stream side or bog garden.

Differing from *Primula rosea* in their excessive mealiness of both leaf and stem are the Birdseye primrose (*P. farinosa*) and *P. frondosa*, rather similar little rock-garden jewels. The Birdseye primrose is particularly plentiful in English mountains, but is found almost all the way around the Northern Hemisphere, varying greatly in its different abodes. These both bloom for two or three months in spring. The Birdseye primrose is the daintier of the two, more usually a clearer rose in shade. I like it best in little colonies marching over the rock work, the blooms rising daintily above the

silvered rosettes. They seem happier on a slope, but need spring moisture to stimulate the melting snows of their mountain homes. Later they appear indifferent to its presence, though of course stagnant



*Primula reidi* is a shy visitor from the high glaciers

winter wet should be avoided.

*Primula luteola*, though old in cultivation, is little known, but well worth while. It is a soft sulphur-yellow and blooms through July and August, carrying the rather dense flower heads on nine-inch stems above the lushly green clump of powderless leaves. It needs a deep, cool, rich soil, but will prosper in either sun or shade.

For sunnier places in the rock garden there is the beautiful deep rose *Primula cortusoides*. This is a very rare primrose from Western Siberia, and makes a ground rosette of soft, somewhat hairy oblong leaves, from which several six- to twelve-inch stems rise up very straight. The rose-colored flowers are about one inch across, and are carried loosely in a many-flowered umbel. It blooms in May. Many nurseries have confused this with *P. sieboldi* from Japan, a rather similar, but later-blooming species that does not care so much for sun.

In general, primroses that are placed by a pool side, or other naturally moist place, live happily if the drainage is good. As a class, they prefer a spongy mixture rich in peat or leaf mould, though there are many among them very happy in ordinary garden loam. As a class, too, they are lovers of cool places and half-shade. The underground moisture so frequently mentioned is easily supplied by a finely perforated pipe laid a few inches underground, with a tap for controlling the supply. When the crowns crowd, they may be divided in fall. This is also a good time to dig in a little extra leaf mould around them, remembering always their resentment of soil in their faces.



Those tiny green, red or black insects which feed upon the tender green foliage or the buds of your flowers and plants are aphids (plant lice). You must kill them and similar insects if you expect the growth.

### Used By Gardeners Over 20 Years

A garden size "Black Leaf 40" package costs only 35c and makes about six gallons of effective spray. Have it on hand and be ready for insect attack. Sold by dealers in several sizes.

TOBACCO BY-PRODUCTS &  
CHEMICAL CORP.,  
Incorporated  
Louisville, Ky.

**"Black Leaf 40"**



**IRON GRASS  
RABBIT**  
11 1/2" HIGH  
Postage Prepaid  
Ea. \$2.50 - Pr. \$5.00  
OTHER GARDEN SPECIALS  
2316 MONTGOMERY  
LOUISVILLE, KY.

THE GRAF STUDIOS

## SMALL HOUSE EXHIBITION

May 21-30, St. Louis. Public Library

June 3-16, St. Paul. Public Library

June 22-July 3, Dallas. Highland Galleries

July 7-18, Denver. Denver Dry Company

July 24-August 7, Los Angeles. Architects' Building Material Exhibit

August 10-21, San Francisco. The House

August 24-September 1, Santa Barbara. Recreation Center

September 7-17, Portland, Ore. Meier and Frank Company

September 21-30, Seattle, Wash. Frederick and Nelson

The House Beautiful  
8 Arlington St., Boston, Mass.



# BUILDING TRADE SURVEY

and in the regular issue

## THE NEXT STEP

The great success of the House Beautiful Furnishing Trade Index, now being imitated, leads to the next step! We are happy to announce that in conjunction with the regular issue of House Beautiful for September we will publish the

*House Beautiful*

## BUILDING TRADE SURVEY

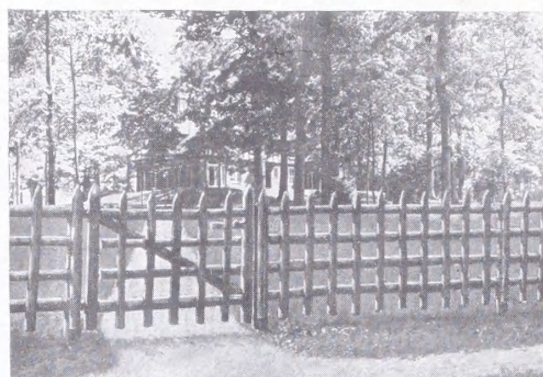
This important Building Trade Survey will be distributed to builders and architects, as a bound-in supplement with the regular September edition of House Beautiful Magazine.

Our organization is at your service with detailed information regarding our two original merchandising features:

MONTHLY TRADE INDEX—for *Furnishing*

BUILDING TRADE SURVEY—for *Construction*

HOUSE BEAUTIFUL  
8 Arlington Street, BOSTON



### A Rustic Touch --- An Added Charm

Anchor Cedar Fences are to your home what a frame is to a picture. They protect its beauty and add a rustic touch, which is an added charm.

Anchor Cedar Fences are made in a variety of designs, which include hurdles and rail fences. Call our local representative for further information or write for a catalogue.

ANCHOR POST FENCE CO.  
Baltimore, Maryland

Consult your Classified  
Telephone Directory for  
local representative.

# ANCHOR

## CEDAR FENCE

## Makes Mowing a Pleasure

Mows up and down steepest terraces and around lawn shrubbery, flower beds and other obstructions. No pushing; easy to guide; special reverse gears to sharpen reel. Cuts 1 to 3 acres a day; widely used by schools, parks and cemeteries. It will mow

## A BIG Lawn in a Jiffy

Powered by a staunch, durable Jacobsen-built motor, the "Junior" starts easy, keeps going. Separate clutches control the cutting reel and traction unit. Dirt-proof transmission; Timken roller-bearing, and other typical Jacobsen refinements make it the outstanding high grade small power mower.

### Free Demonstration

Take nothing for granted. Let us show you on your own lawn what this mower will do. No cost. No obligation. You name the date. Write today for catalog and prices.

JACOBSEN MFG. CO.

741 Washington Ave., Racine, Wis.

JACOBSEN MFG. CO., 741 Washington Ave., Racine, Wis.

Gentlemen: I am interested in:

- ☐ Jacobsen Catalog and prices.
- ☐ Free demonstration particulars.
- ☐ The size of my lawn is.....

Mail  
this  
Coupon

Name.....  
Address.....



## INDEX TO ADVERTISERS

June, 1931

Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On this page we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee or a deposit is indicated ■ please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful,' 8 Arlington Street, BOSTON.

	PAGE		PAGE
<b>Automobiles</b>		<b>Refrigerators and Equipment</b>	
Auburn Automobile Co.	647	Frigidaire Corp.	576-B
Chrysler Corp.	639	Inland Mfg. Co.	651
Pierce-Arrow Motor Car Co.	Back Cover		
<b>Bathroom Fixtures and Equipment</b>		<b>Roofing</b>	
■ Church Mfg. Co., C. F.	648	★ Johns-Manville Corp.	643
Crane Co.	576-A	Ludowici-Celadon Co.	588
★ Standard Sanitary Mfg. Co. (Div. American Radiator & Standard Sanitary Corp.)	3rd Cover		
<b>Building Equipment</b>		<b>Schools</b>	
★ Boston Lightning Rod Co.	654	★ American Landscape School	576
★ Bostwick-Goodell Co.	580	★ Boston School of Interior Decoration & Architectural Design	577
★ Carbide and Carbon Chemicals Corp., Pyrofax Division	652	★ New York School of Interior Decoration	577
Jackson Co., Wm. H.	564, 565	★ School of Horticulture for Women	577
★ Myers & Bro. Co., F. E.	649	★ White School of Photography, Clarence H.	577
★ Rolscreen Co.	653		
<b>Building Materials</b>		<b>Silver</b>	
★ American Window Glass Co.	642	■ ★ International Silver Co.	567
★ Celotex Co.	571	■ Towle Silversmiths	561
★ Indiana Limestone Co.	641		
★ Insulite Co.	645	<b>Telephone Service Arrangements</b>	
★ Johns-Manville Corp.	652	American Telephone & Telegraph Co.	586
★ Medusa Portland Cement Co.	568		
★ Thermac Corp.	581	<b>Travel</b>	
<b>China and Glass</b>		International Mercantile Marine Lines	584
Plummer & Co., Ltd., Wm. H.	578	★ Spanish National Board for Travel Offices	583
<b>Draperies and Fabrics</b>		United Hotels	584
Schumacher & Co., F.	637		
<b>Fireplaces and Equipment</b>		<b>Window Shopping</b>	
Jackson Co., Wm. H.	564, 565	★ All Metal Products Co.	572
<b>Floor Coverings</b>		★ American Landscape School	576
■ Collins & Aikman Corp.	2nd Cover	Arden Studios, Inc.	574
Mohawk Carpet Mills	563	★ Ball & Sons, Wm.	572
Whittall Associates, Ltd., M. J.	638	Bixby, Mrs. Howard	566
<b>Furniture</b>		Blind Handicraft	566
■ Grand Rapids Bookcase and Chair Co.	650	★ Boston School of Interior Decoration & Architectural Design	577
★ Perin's, Ltd.	579	Bostwick-Treman, Inc.	573
<b>Garden Equipment and Fences</b>		Brown, Carol	572
★ Anchor Post Fence Co.	659	Burroughs Co., E. E.	577
★ Dubois Fence & Garden Co., Inc.	658	Campbell Studio, Mary	575
Graf Studios	658	Cannon's Shop, Miss	573
★ Habitant Shops, Inc.	657	Carr & Co., Inc., M. W.	569
Hodgson Co., Wm. H.	564, 565	Carry On Shop	573
★ Jacobsen Mfg. Co.	659	Century Furniture Co.	569
Perin's, Ltd.	579	■ Charlotte Furniture Co.	575
★ Reeves Co., Robert C.	656	Child, Henry T.	572
★ Stewart Iron Works Co., Inc.	654	★ Childhood, Inc.	576
★ White Showers, Inc.	656	Chute, E. H.	570
<b>Health and Hygiene</b>		★ Colonial Stain Co.	574
★ Health Extension Bureau	656	Colortone Furniture Shops, Inc.	577
<b>Heating and Equipment</b>		Craftsmen's Guild	575
★ Carrier-Lyle Corp.	644	★ Dale Lighting Fixture Co., Inc.	575
★ Nelson Corp., Herman	646	★ Davidge & Co., Ltd., F. C.	572
<b>Horticulture</b>		Dewsnap, William	576
★ Atkins & Durbrow, Inc.	655	★ Diamant & Co., A. L.	569
★ Beldt's Aquarium	656	★ Dougan, The Studio of, Kathleen	575
★ Dreer's	654	★ Erkins Studios	570
★ Kelsey, Inc., Harlan P.	657	★ Florentine Craftsmen, Inc.	574
Schling Seedsmen, Inc., Max	656	Footsure Co., Inc.	576
Tobacco By-Products & Chemical Corp.	658	★ Foster Brothers	573
★ Wilson, Inc., Andrew	654	Galloway Pottery	573
<b>House Furnishings and Equipment</b>		★ Gerry Co., J. W.	570
Johnson & Son, S. C.	640	Gowing, Frederick H.	576
<b>House Plans</b>		★ Grand Central Wicker Shop, Inc.	574
Child, Henry T.	572	★ Grenfell Labrador Industries	569
Dewsnap, William	576	Habitant Shops, Inc.	573
Gowing, Frederick H.	576	Hall, Philip	573
Ye Plan Shoppe	575	Handwork Shop	566
<b>Houses—Sectional</b>		Hobby Shop	574
★ Hodgson Co., E. F.	657	House of Charm	574
<b>Incinerators</b>		House of Wedding Presents	575
★ Kerner Incinerator Co.	653	★ Industrial Arts	570
<b>Interior Decoration</b>		★ Jacobs Co., A. H. Wallpapers	566
Jackson Co., Wm. H.	564, 565	Johnson, Enid	577
<b>Kitchen Equipment</b>		Little Foreign Shop	575
★ Carbide and Carbon Chemicals Corp., Pyrofax Division	652	★ Longfellow Forge	570
<b>Public Utilities</b>		★ Low & Co., Daniel	577
American Telephone & Telegraph Co.	586	MacDonald, Inc., Flora	569
<b>Publishers</b>		★ Malcolm's	572
★ Scribner's Sons, Charles	650	★ Mapelsden, Madolin	574
		Marks, Alice H.	566
		Marsh & Co., James R.	576
		★ National Foundry	576
		Nature Studio	570
		Nesmith, Florence	574
		New York Exchange for Woman's Work	569
		★ New York School of Interior Decoration	577
		★ North Shore Ferneries Co.	577
		★ Old Mexico Shop	573
		★ Paleschuck, B.	576
		★ Petri, Pitt	566
		★ Practical Patchwork Co.	574
		★ Reed Shop, Inc.	570
		Rich & Fisher, Inc.	572
		Rookwood Pottery	566
		★ Roosevelt, Mrs. Franklin D.	569, 573
		St. Denis Bazaar	566
		Sarti, P.	576
		★ School of Horticulture for Women	577
		★ Silex Co.	574
		Somerset Shops	572
		Stem-o Mfg. Co.	570
		★ Sudbury Brass Crafters	576
		Summers & Son, H.	577
		★ Teller's Colonial Hardware	569
		Treasure Chest	574
		★ Troy Nickel Works	575
		★ Valentine & Co., H. C.	570
		★ Vaughan Pewter	572
		Walpole Brothers, Inc.	572
		★ Watson Co.	575
		★ White School of Photography, Clarence H.	577
		Wiltbank, Mrs.	575
		★ Wohler, A. E.	576
		Yamanaka & Co.	566
		Ye Plan Shoppe	575

## THE CITY GARDEN

[Continued from page 636]

will grow on a skyscraper roof. Of those we are wont to associate with Colonial tradition are bleeding-heart, hardy lupine, old-fashioned clove pinks, coreopsis, iris, so admirable for borders, with ageratum and candytuft for edgings of pots and boxes. For those who want a few red flowers in their gardens, there are the always reliable sun-loving Geranium and Salvia. Digitalis, or foxglove, is easy to grow, but will need protection during the winter months. Petunias are indispensable for their sun-loving propensities.

But the outstanding flower for the penthouse roof, according to the specialist, is the goldenglow. A hardy ever-blooming plant, it thrives in the poorest soil and lasts until frost. Hollyhocks, too, disport themselves in friendly rows against the penthouse walls and lose none of their old-fashioned charm in such a modernistic setting.

The season over, the beds are prepared for spring. The annuals are pulled out and their places taken by hyacinths, daffodils, narcissus, and tulips.

Much of the roof garden's success depends on the method of planting. A prolific cause of failure is due to the kind of containers used. Large sums may be invested in receptacles that may prove worse than useless. Attractive to the eye, they may be fatal to plants. In a jar six inches high and ten wide, the plant will be pot-bound. In one that is too shallow there will be no room for the roots. No containers should be less than two and a half feet wide or than fifteen to eighteen inches deep. Otherwise, there will be insufficient earth to nourish the plants.

The best flower boxes are made of spruce and creosoted inside, and they will last indefinitely. For drainage a layer of broken flower-pots in the bottom of the box will allow the moisture to percolate freely. A bit of charcoal will keep the earth sweet and a little bone meal will provide nourishment for the plants. For water to drain off, a few holes near the bottom toward the front will answer.

THE common varieties of shrubs are said to thrive best on tall roofs. Forsythia, whose bright yellow blossoms are first to appear, is the most welcome harbinger of spring to city roof dwellers. Spirea is also liked for its lasting qualities, and weigela, if cut back in the spring and left to grow, develops into a sizable bush. Rhododendron also will make a conspicuous display.

Trailing vines are essential to a roof garden to screen one penthouse from another, where two occupy the same roof, or to clothe an arbor or trellis, and for this purpose nothing can equal the Polygonum. It is a vine with a leaf not unlike that of the clematis. It loses its foliage in the winter, but if cut

back in the spring, merely to trim off the dead ends, it will grow twenty feet in a season. English ivy is a stand-by and lives outdoors all winter, but wisteria, while it may do well in some places, is a plant that needs the sun.

The hedge is by far the most important asset of the modern roof garden, and of all evergreen privet is the best for the purpose. It fills the need for heavy planting with the least effort and at a minimum of expense. Boxwood is less hardy, for it is apt to winterkill in our climate and costs twice as much. But if privet is planted in double rows, cut back in the spring and kept sheared, it is quite effective. Solitary plants, too, can be clipped in globe, pyramid, or other form.

It is quite necessary to protect plants from freezing on skyscraper roofs—not, however, by shrouding them in burlap bagging, for this is not the nature of plants to be covered. The roots, though, must be kept warm, and the earth must be covered with a bedding of straw. The best thing for the purpose, according to the expert, is a blanket of manure. To make room for this, the earth in the tubs should be at least two inches below top.

SOME penthouse owners enclose their roofs with windbreaks. They may be of glass, which has the advantage of shielding the plants without excluding the view, or of woven wood, or of double strips of wire netting filled with dead leaves.

Most of all, a roof garden needs cultivation. It requires not only an immense amount of personal attention, but an abnormal amount of moisture. Most persons make the mistake of watering a little every day, but with the roots fifteen to eighteen inches below surface, the heat of the sun will dry out the earth in half an hour.

The only absolutely safe way to water the garden is to remove the nozzle and let the water literally flood the plants. The best time for watering is early in the morning or late in the evening. During June and August it should be done every day, but in spring and fall it may vary according to weather conditions.

The decorative or color note of the roof garden's general scheme is emphasized to a greater extent than the awnings than by the garden furnishings or the ornamental receptacles. Mediterranean blue is a popular shade and the disappearing awning the favorite type. The latter is easily raised or lowered by a lever and rolls up under a cap that prevents discoloration of the fabric. Plants will not grow under continual shade, and the fact that the awning can be readily drawn up of the way when the roof is used is one of its special advantages.



Red Rope  
Binder  
Lord Bros. Inc.  
Makers  
ockton, Calif.  
T. JAN. 21, 1908



